

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 503 / JUNE 25 - JUNE 25, 2005
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GUIDE
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UNIVERSITY OF ALBERTA

JUN 23 2005

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MAD HOT BALLROOM

FOXTROTting GRADE-SCHOOLERS DANCE
THEIR WAY THROUGH THE YEAR'S
MOST UPLIFTING DOCUMENTARY
BY PAUL MATWYCHUK • 44

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CAMPUS-BASED COMMUNITY RADIO

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ON THE COVER

A couple of weeks ago, *Revenge of the Sith* opened, predictably, to the highest per-screen box-office average in North America. But second place went, quite unpredictably, to a low-budget documentary about grade-schoolers learning the art of ballroom dancing. Paul Matwychuk talks to Marilyn Agrelo, the director of *Mad Hot Ballroom*, about her uplifting film and the fine art of teaching 10-year-olds how to tango • 44

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Sunlight bathes our home

Energy-efficient households are opened to the public on Eco-Solar Home Tour

BY CAROLYN NIKODYM

After making his home solar-powered, electrical engineer Gordon Howell found that people were always asking him about it. Eventually, Howell and three others took on the task of organizing a solar home tour in Edmonton. In the fall of 2000, the first Eco-Solar Home Tour ran to coincide with the now-nonexistent Energy Awareness Week. The tour was about more than just solar power; it was also about energy alternatives.

"I called it Eco-Solar because we need to talk about more than just energy and more than just solar," Howell explains. "We need to talk about the environment, and energy efficiency and water and our environmental footprint."

In that first year, Howell expected about 50 people to show up, but the tour attracted about four times that number. Now in its sixth year,

ENERGY

Howell says that 500 to 600 people come out to see how they might both save on their energy bill and be friendly to the environment.

The purpose of the tour, says Howell, is to give people the information and inspiration to use energy more efficiently. He believes it is

foolhardy to think Alberta will be awash in oil and natural gas for a long time. "What we hope to do is empower people, show them how these things look, that there are really people out there doing it," he says. "Because what we're not hearing too clearly from the government is that there are some really big hiccups down the line in short order. The Energy and Utilities Board said last year that they predict there will be natural gas shortages by 2008-10. That's three to five years from now."

Eleven sites are open for people to look at this year, most of them within city limits. However, the guided tour aboard an ETS bus will feature four homes where the owners are each trying different things to minimize their impact on the envi-

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culture, comfort, conversation ...

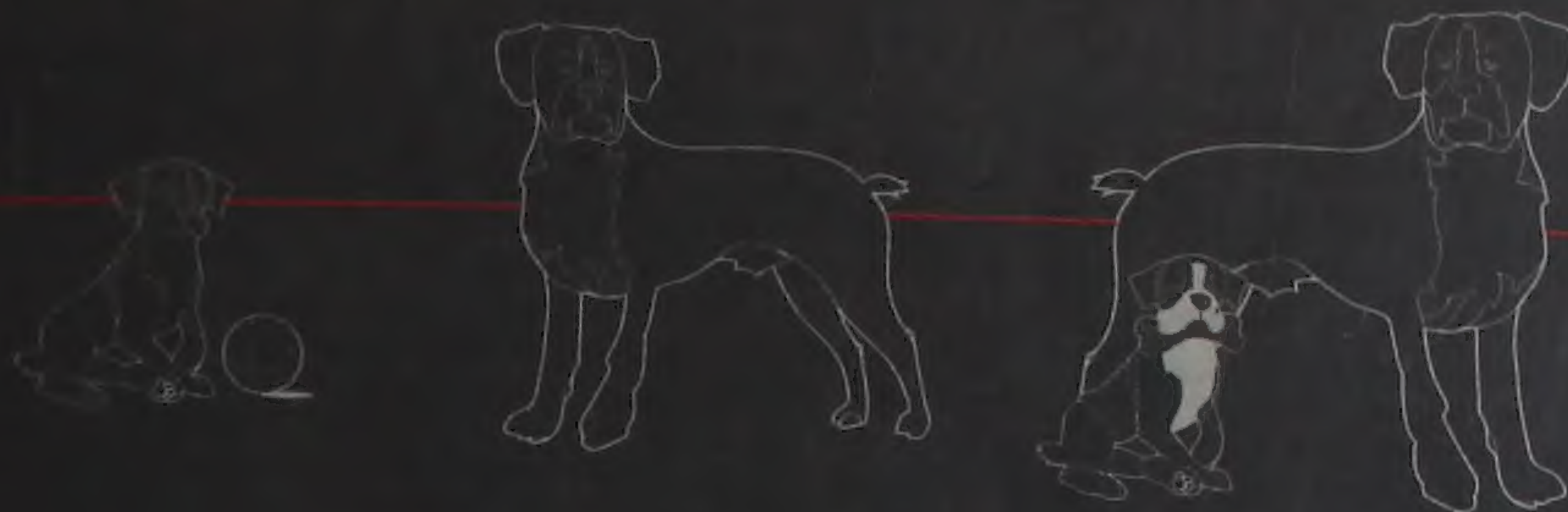
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VUE WEEKLY

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Issue Number 503

June 9-June 15, 2005

available at over 1,400 locations

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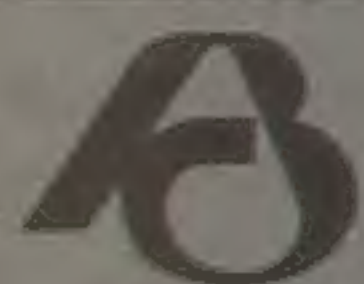
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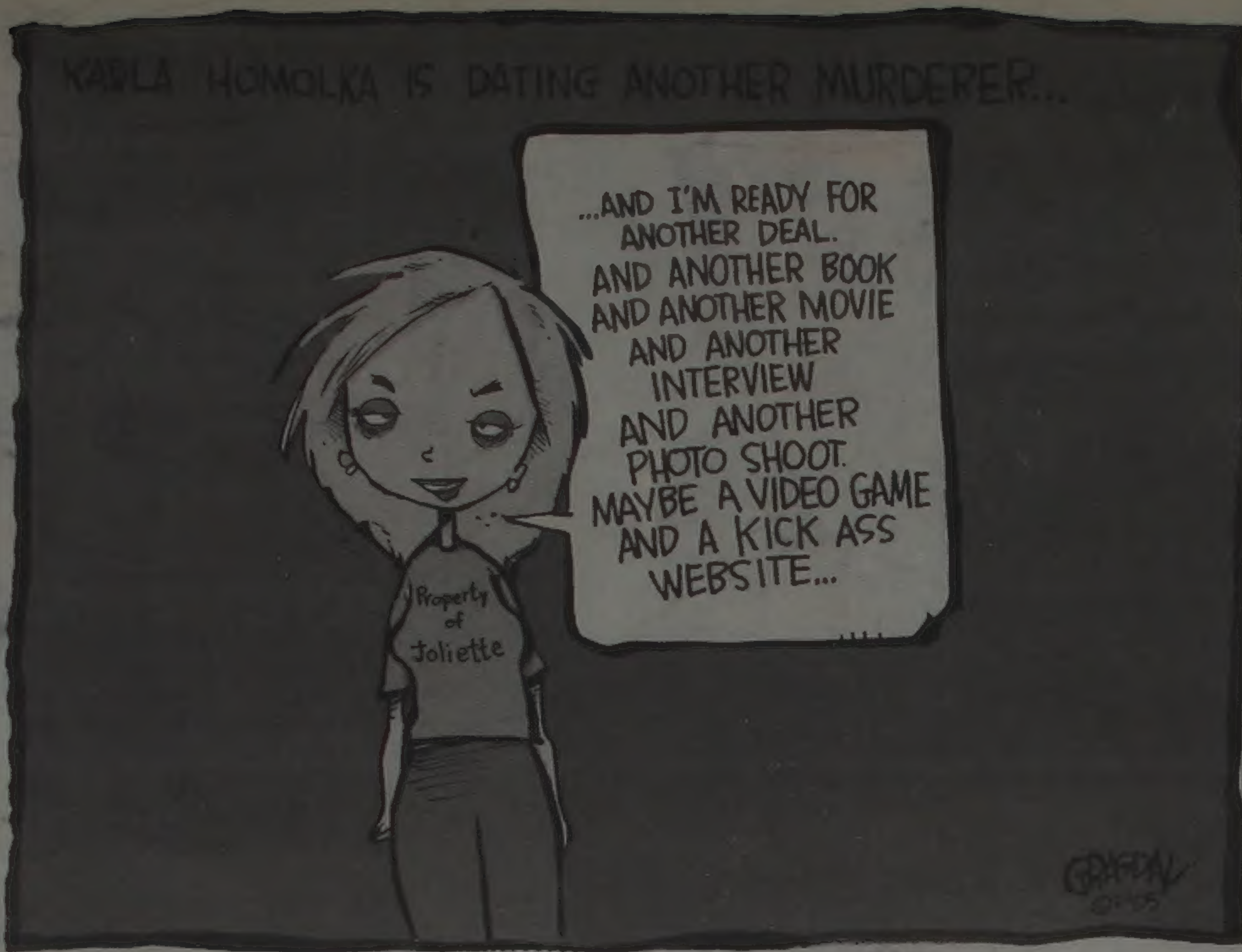
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Canada Post Canadian Publications Ltd.
Publications Mail Agreement No. 40022989
Return undeliverable Canadian addresses to 10303-108 St., Edmonton, AB, T5J 1L7
Email: admin@publisher.com



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news roundup

By DAVID BERRY

LIBERALS: LEAVING!

So you remember all that drama in May, where the Liberals had enough people to win a vote, but then didn't have enough people, and then, like, Belinda Stronach joined, and then the Liberals won the Labrador by-election, and everyone was like, "Whew! Now we can get back to, like, actually debating laws, or hearing about the Gomery inquiry or something!" Yeah, well, get ready to do it all over again, Captain Politics.

Liberal MP Pat O'Brien, MP for London-Fanshawe, has announced that he will be leaving the Liberals to sit as an independent in light of what he feels is Prime Minister Paul Martin's lack of adequate public consultation on the matter of gay marriage. "I can't accept that in good conscience," O'Brien told the *Globe and Mail* on Monday, "so I leave the party with some regret, but my objective remains [to] defeat Bill C-38. Hopefully I can be more successful as an independent than I was as a Liberal."

For those counting, this now leaves the Liberals at 133 seats which, when combined with the NDP's 19, makes a total of 152, which is the exact number the Conservatives and Bloc Québécois have, with four independents. And though the Bloc supported the bill on its second reading, they have shown a predilection for trying to get rid of the Liberals.

Before you all start jumping on the "let's topple the government!" band-

wagon, though, O'Brien did say that he was only out to oppose gay marriage, not bring down his old party, though he did stress that, if he had to pick sides, the gays gotta go: "This is about defeating Bill C-38. I tried my best to, as part of the Liberal caucus, achieve my objectives. I now find that I can't do that anymore."

CBC: BIASING!

In an age of rampant media conglomeration, where corporate filters are being applied to our news outlets at an alarming rate, it's nice to know that we have a reliable public broadcaster like the CBC out to safeguard the truth without kowtowing to commercial interests. Oh, except, according to a recent study released by the Fraser Institute, the CBC is actually a horrible, biased POS out to sabotage any feelings of goodwill Canadians might have towards our neighbours to the south.

"To the extent it deserves the reputation it covets, [the CBC] is at least partly responsible for enhancing and sustaining anti-Americanism in Canada following the 2001 terrorist attacks," study co-author Barry Cooper said in the conclusion to the study. "CBC, in short, helped turn the joint outrage of Canada and the United States at the terrorists into mistrust and animosity between the two neighbours."

The study, reported on by the Canadian Newswire Group, examined data from all of 2002 and found that, of the 2,383 statements made inside the 225 stories that referred to the US, 34 per cent were deemed to be negative, whereas a mere 15 per cent were thought to be positive descriptors. 51 per cent were considered either neutral or ambiguous.

What's more, the study went on to conclude that this anti-American slant was the result of the "garrison mentality" suggested by Northrop Frye. Frye's theory argues that Canadians have a tendency to safeguard their own cul-

ture by acting hostile towards others.

As co-author Lydia Miljan explained, the bias shown by the CBC wasn't simply a "rational criticism of the United States based on reasonable differences in interest," but was the "reflection of emotional anxieties." "The former is simply an ordinary disagreement between friends," claimed Miljan. "The latter reflects more the limitations of Canadians than it does the defects of our neighbours."

At least we've still got Global to provide a fair, unbiased view of the world, and America in particular. Take that, garrison mentality!

SMOG: KILLING!

You know, Sherwood Park might have the highest rate of asthma in North America and Edmonton might pump gallons of black air into its skies every day thanks to refinery row, but at least we don't have more than 800 people dying smog-related deaths every year. At least, not that we know of!

But they do know about it in Toronto and Montréal, as a recent report by Toronto Public Health found that smog was a related factor in 822 and 818 deaths in those cities, respectively. The study, which also included Ottawa and Windsor, traced the impact of extreme heat, cold and air pollution on residents over a 46-year period.

"If we had some catastrophe in Toronto [that] caused 800 people to die prematurely, the public would pay attention," Toronto Public Health Chair John Filion told the *National Post* on Tuesday. "But because we don't know who those 800 people are, people tend to say, 'We don't need to be very concerned.'"

On the plus side of the whole poisoning-ourselves thing, though, the study also found that, overall, air quality is better now than it was 20 years ago, as levels of pollutants, most notably carbon monoxide, have dropped since 1985. There's a silver lining to every black death cloud. ☺



vuepoint

By EMMA SASSE

For Love and money

Ralph Klein actually showed up at work this week, just in time to put his stamp of endorsement on a policy that will raise salaries for deputy ministers by 27 per cent. This would put Alberta's deputy ministers far above the mid-range salary of their counterparts in Ontario, B.C. and Quebec, and doesn't include hikes in benefits, perks like vehicle allowances and a sweet pot of money for annual bonuses. Meanwhile, front-line workers in Alberta's civil service are looking at a 9.9 per cent increase over three years. Regular folks are getting salaries that might, just might, keep pace with inflation while their bosses are about to rake it in.

The committee reviewing deputy ministers' salaries deserves some examination. First, retired MLA Lorne Taylor, who told the press this week that he hoped this report would spur increases to MLA salaries. Apparently, a hundred grand was not enough for Lorne's hard work; what with all the stress of periodically turning up in the Alberta Legislature as Environment Minister to deny global warming, and taking off his shoes, putting his feet up and reading John Grisham novels during debate on legislation. (I am not joking: one evening in 2003 I watched Taylor do this for a full two hours.) Also on the committee: Ron Hicks, a current deputy minister who will personally benefit from the pay hikes. Ron's a golden Klein boy, the man responsible for writing Alberta's so-called environmental protection legislation, and in good with Klein's chief of staff, Rod Love. They've both been loyal Ralph soldiers since 1993. It's all very cozy.

This committee was struck right after the election, and right after Love returned as Klein's chief of staff. The final report indicates that salary increases for other senior staffers, including people who sit on government boards and commissions, as well as assistant deputy ministers, will likely occur as a result. The 27 per cent hike for DMs is expected to raise all boats for senior political staffers—including Love. It's quite curious that the pot is getting sweeter just as Love returned to working for Klein after a stint in the corporate world, where he was clearly making way more money lobbying for tobacco companies and the like. His paws are all over this corporate-style pay-and-perks package, while child welfare workers' caseloads balloon, healthcare centres scream for radiation therapists and other professionals, and rural doctors go the way of the dodo bird. As Klein paves his way out, his friends are doing the same. Too bad the response from the Alberta public will be a simple but collective shrug. ☹

Walking out of the Kingdom Hall

Former Jehovah's Witnesses talk about the painful process of adapting to secular life

By CHRISTOPHER THRALL

With over 3000 members, the networking site Meetup.com hosts nearly 300 groups of ex-Jehovah's Witnesses worldwide. Edmonton has a local ex-Jehovah's Witness group of 22. Additional online support sites for former Watchtower Society members number in the hundreds, and other groups such as Freeminds.org and the Watchtower Information Society are constantly keeping an eye on this religion. What is it about this single organization that inspires such a network of support for former members?

"My transition was quite difficult," says Derrick, a 32-year-old tile-setter who left the Society two years ago. "I was raised this way from birth, and so to leave behind family and friends to set out on my own was a nervous step for me."

Derrick didn't study his Bible much; instead, he relied on the Society's publications to guide his understanding of Jehovah's will. When he later found himself comparing those publications to his Bible, he was puzzled over the contradictions he discovered. Neither his fellow Witnesses nor Elders (the leaders of the congregation) would answer his questions. In fact, his inquiries were met with irritation and further references to the Watchtower publications. "I finally realized that if an organization could not defend itself by using the Bible, then they weren't really an organization from God," says Derrick.

Eventually Derrick turned his back on the only community he had ever known. To cope with life outside the

Society, he went online and discovered support from other ex-JWs. They had common experiences with the Watchtower, but Derrick found them full of anger and bitterness against the Society. Since negativity was not what he was looking for, he stopped visiting and has spent the last two years building a new network of family and friends in a world not nearly as bad as he was taught it would be. And he has never felt more free.

"I don't harbour any resentment towards the Society," says Derrick, "but I would not go back unless serious changes were made." He reveals that the Society has become so bound up in rules and regulations that they have forgotten how to love and forgive. Privilege and positions within the religion go to those who spend the most time preaching, rather than to those who love God and their neighbour as Jesus commanded.

THE JEHOVAH'S WITNESSES, or the Watchtower Bible and Tract Society, began in Pennsylvania as a Bible study under Charles Taze Russell during the 1870s. This small, devout group based their teachings on a new translation of the Bible and preached their message door to door. Today, the Society is comprised of more than six million Witnesses in 230 countries. The headquarters of the Jehovah's Witnesses is located in Brooklyn, N.Y., where the leadership interprets the will of Jehovah and produces literature for Kingdom Halls (churches) around the world.

The Society focuses on building a

sense of community and unquestioned obedience. Members are

required to attend five meetings per week and several preparation sessions for door-to-door ministry, in addition to holding family Bible studies. (The organization requires members to go door to door for a minimum of two hours per week, while respect and authority is reserved for "pioneers" who preach more than 80 hours per month.) The Society teaches members to rely only on their Bible and accompanying Watchtower literature to interpret the will of Jehovah. Questioning or challenging the Society results in shunning or outright banning in a ritual called "disfellowshipping." Since the Society claims that the world outside the faith is under the invisible rule of Satan, anything not of the religion is meant to seduce or test its followers, which, in turn, delivers strong social disapproval of

RELIGION

any relationships outside the Society, while providing an overwhelming sense of acceptance and community within the organization. And then, of course, there is the blood.

"The Jehovah's Witnesses come up in the media every few years, usually because of their stance against blood transfusions," says Dr. Stephen Kent, a Sociology of Religion professor at the University of Alberta who specializes in alternative religions. "The blood transfusion issue provides a window into deeper issues of control and indoctrination." The Society teaches that blood is the fluid of life, sacred to Jehovah. The Bible forbids the consumption of blood, as seen in the kosher practices of Orthodox Jews. The Witnesses extended these scriptures to forbid any use of blood

for the purpose of prolonging life.

BOTH MEDIA and martyrdom played roles in the death of Bethany Hughes. The 17-year-old Jehovah's Witness was admitted to Calgary's Alberta Children's Hospital in February, 2002, with acute myeloid leukemia. Hughes's doctors estimated her chance of survival was 65 per cent, provided she accepted an immediate blood transfusion and chemotherapy. Without treatment, she would die. Her father, Lawrence Hughes, felt intense religious conflict and sought advice from the Society, doctors and the Bible. Despite his efforts to discuss his concerns and treatment options, he was ignored and angrily shouted down by family and the many Elders who flooded the oncology ward. Two days after Bethany was admitted to the hospital, Hughes signed permission for the blood transfusions to begin and was immediately shunned by everybody he knew.

"She was in constant pain," Hughes remembers. "She couldn't even get up to go to the bathroom. After the transfusion, she was almost back to normal!" The doctors gave her mere days to live, but the treatment gave her a chance. Over the next few months, Hughes watched his own daughter physically resist treatment as the Society fought to maintain their control. The blood transfusions were working, and with her cancer in remission, Bethany was discharged from the hospital on July 6, 2002, but Hughes never saw his daughter again. When Bethany relapsed, she was hidden in Edmonton and became an outpatient at the Cross Cancer Institute. On the Society's recommendation, a course of non-blood, palliative care treatments for an entirely different disease began her rapid decline and by the end of August, she was confined to a wheelchair, blind and in pain. Bethany was rushed to the hospital on September 5, and she died the next day.

Hughes admits that he would still be a Witness today if it were not for Bethany. He joined the Watchtower 20 years earlier, after a stranger struck up a conversation on the bus and provided him with individual attention and group acceptance, plus the promise of salvation. Later, because of work demands, he began to miss meetings. "The Society lost its hold on me," says Hughes. "When it came to Bethany, I started thinking for myself. If I hadn't missed those meetings, I wouldn't have fought."

"A Jehovah's Witness parent will sit by and watch their child die rather than insist on a blood transfusion," Hughes continues bitterly. "Now that's real control." Hughes is currently involved in a high-profile \$1 million lawsuit against the Watchtower Society, the Cross Cancer Institute and the Witnesses' lawyers. Should the suit prove successful, the floodgates will open for similar suits in Canada and hundreds around the world. Legal proceedings and the complete loss of his former social network have been tough on Hughes. "It's still difficult," he admits. "I feel like Satan and a good angel are fighting over me every day." This guilt and inner conflict is common for nearly every member who leaves the Society.

KENT ADDS that these types of organizations are not self-critical and rarely assume responsibility for their failures or their followers' difficulties. "The people leaving are usually devoutly religious and feel that God will retaliate against them for their sins. When they leave the Society, they are terrified of failure and can attribute anything that goes wrong, any bad experience, to punishment by God. Not only are followers taught to blame themselves, but the harshest possible punishment is reserved for anyone who questions the organization. How could anyone make an easy transition to a wider society of

Graham Johnson



BOB THE ANGRY FLOWER WORLD WITHOUT HEAT

JUNE 9, 2017 A.D.

JEEZ... VEGETARIAN RULE SURE IS HARSH AND REPRESSIVE...

COME ON, BOB—YOU KNOW HOW BAD FOR THE PLANET MEAT EATING IS! THE AUTHORITIES NEED TO BE STRICT IN ORDER TO PROTECT US ALL!

GREAT... SO WE GET TO LIVE...

IF YOU CALL THIS LIVING...

06/08/2005—Edmonton

Wednesday morning, riding the hard, hard outside edge of the publication deadzone ("deadline" is too razor-sharp and absolute, don't you think? Classlessly literal!) and I get a pretty panicked-sounding "low memory" alert from my computer. I pay attention when my computer talks to me; after all these years it knows better than to bug me unless the shit is critical. For lesser problems it just crashes and sulks, passive-aggressively informing me of its discomfort. Anyway, you know how it goes when you're giving your hard drive an enema... you start to get a little carried away. One minute you're zipping up your porno folders to free up half a gig or so, next minute you're deleting every single web browser you have in the blind heat of purification frenzy. That's troublesome.

Lucky for me—and you; I know you've been here—completely ridding Windows of Explorer through casual deletion is like curing fully metastasized cancer with a get-well card. Firefox I'd blown away, but there was a tiny little homunculus of IE cowering under a rock in a temp folder somewhere. Crisis averted (though using IE after Firefox feels like driving on an undersized spare tire), I managed to limp onto the net and do what I'd set out to do: check out the progress of our Fair City's proposal to request funds to study the feasibility of looking into the process of preparing a bid to host the World's Fair.

Damn—did I ever miss a memo on this one. Not as bad as the boosterist braintrust over at the Starry-eyed Dreamers Club did, though; turns out we missed the deadline for making our interest known by five fast-paced months. That's gotta be embarrassing. I mean, there was Councilor Nickel asking for a \$100,000 to fund a preliminary

study in preparation for a bid, and the fundamental one-bit question of "Has the deadline passed Y/N?" hadn't even been asked and answered. I mean, if the Glee Club didn't even have that one quantum of data... where did they yank the 100-grand figure from? Is that just the going rate for off-the-shelf feasibility studies? I wonder who got paid to do the five seconds of Googling the study ultimately required. If it was you, call me c/o this mag; you're a champ.

The thing that really chokes me out about not having the possibility of maybe making a bid for the Exposition of Earth's Wonderments in 2015 is that for a second there, I was really getting into the idea. Sure, I'm snarky now, but this is just sour grapes, little-kid disappointment expressing itself as shit-talk. I remember Expo '86 in Vancouver... the giant hockey stick, the giant Swatch, the remote-controlled blimp, the Belgian waffles. The goofy robot. I wanted some of that, here. I wanted the city to ache with the destruction and reconstruction of infrastructure upgrades, the ache of new muscle coming in. I wanted the council-chamber, letters-page and op-ed bloodsports born of budget overruns and delays. I wanted scandal, disaster, deadline panic and finally hard-won triumph in front of that portion of world citizenry that cares about such things. I wanted—God how I wanted!—the White Elephants.

Dreams! Broken dreams! We were asleep at the goddamn switch, people. What we need is to cut out this *ad hoc* exploratory study bullshit and fund a full-time, gung-ho, totally psyched application office whose job it is to go out, find everything there is to bid on, and bid on it. Juggler conventions, ranching festivals, psychic fairs, trade shows, sporting events, unsporting events—everything. The shotgun approach. We might lose out on the peak of the prestige bell curve, the World's Fairs and Olympics and such, but we'll absolutely own the slope and fringes. We might not get monorails and the rusting ruins of avant-garde architecture built to last a few weeks, but if all goes well, the city will be so packed with various delegates and fairgoers it'll look like backstage at the *Muppet Show* and we'll be having too much fun to care. —DARREN ZENKO

dispatch



THIS NHL LOCK-OUT BURNS MY ASS ALMOST AS MUCH AS PEOPLE NOT BUYING CANADIAN!



MOUNTIE BOY
FURTHER ADVENTURES IN SUBURBIA

CANADIANS I SAY GUYNAH... CANUCKS DON'T MAKE FINE BICYCLING EQUIPMENT DO THEY?



YOU OBVIOUSLY HAVEN'T BEEN TO RED BIKE THEN HAVE YOU CHAUNCY?

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Right next to the High Level Diner.



three dollar bill

BY RICHARD BURNETT

Bug off

I first wrote years ago that if you deliberately infect yourself with HIV—i.e., if you're a "bugchaser"—then you deserve to die. As you can imagine, people went absolutely ballistic. "Who are you to play God?" one irate reader wrote me. But if you deliberately infect yourself with HIV—or, worse, knowingly infect others with HIV—then who the fuck are you to play God?

I have every right to ask that question because HIV criminals are making all our lives a living hell and it's going to get worse in the coming days as governments and authorities worldwide wonder how to manage gay life and the spiraling costs of gay healthcare.

Don't believe me? Take a look at recent events. On September 18, 2003, the Supreme Court of Canada ruled a Newfoundland man, Harold Williams, who had unprotected sex with a woman for a year after finding out he was HIV-positive, was guilty of attempted aggravated assault. The only reason he wasn't found guilty of aggravated assault is because his "victim" was "likely already HIV-positive."

That same year, on October 14, an Inner London Crown Court jury in England found Mohammed Dica, 38, guilty of causing "biological" grievous bodily harm after he infected two lovers with HIV. On April 20, 2004, a Montreal man, Navrumbwa Djamali, 47, was found guilty of two counts of aggravated assault and one count of sexual assault after he had unprotected sex with three women without telling them he was HIV-positive. On July 8, 2004, New York City's Wall Street Sauna was shut down after undercover inspectors from the health department reported seeing more than 30 acts of "high-risk" sexual behaviour. Meanwhile, Los Angeles now requires bathhouses to obtain health permits in a bid to help reduce HIV transmission rates.

On November 8, 2004, Washington state resident Anthony Whitfield, 32, was found guilty on 17 counts of first-degree assault with sexual motivation when he deliberately exposed 17 women to HIV. He's going to spend the next 130 years in prison. Last month, on May 19, a Fayetteville, Georgia, man faced numerous charges after having unsafe sex without telling his male partners that he was HIV-positive. Garry Wayne Carriker, 26, is expected to go to trial later this year. And on March 2, St. John's, Newfoundland native Jennifer Murphy, 31, was arrested at CFB Borden and charged with two counts of aggravated assault after allegedly engaging in unprotected sex with a soldier without telling him she was HIV-positive. The sensational case rocked the Canadian military and made national headlines, notably the *Toronto Star* whopper, "Accused predator once a victim."


Why does this affect gay men when almost all of these cases involve heterosexuals? Well, people are going to point fingers and historically gay folks have been a pretty convenient target. And gay bugchasers are making us all look bad. A September 2003 New Orleans study reported more than 75 per cent of HIV-positive people do not reveal their HIV status to casual sex partners—which, quite frankly, isn't a big deal unless you have unsafe sex.

But that survey isn't the one that concerns me. The survey that freaks me out is a May 2005 Ipsos-Reid poll that reports 54 per cent of Canadians with supplementary health programs believe that fat people and smokers should pay higher premiums.

Worse, the day will come when Canadians say they will no longer pay the universal healthcare bills of bugchasers. Believe me, it's not that big a jump. And who will stop the (straight) majority when they want to exclude all homos? No one, because the folks that will make us pay through the nose, and ultimately with our lives, are the very people who don't believe they should pay a high price for driving polluting SUVs.

In our democracy we sign on to what I call a "social contract" in which we all give up certain rights in order to provide law and order and a level playing field for everybody. That social contract is fragile, though, and when bugchasers throw it into chaos, someone will pay a price.

I want to live. If you want to die—if you want to play God, spread HIV and ruin other lives in the process—then do us all a goddamn favour and put a fucking bullet through your head instead. ☺



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multiple opinions and free debate?"

"We may become disgusted with the religion," says Glenn, a 39-year-old former Witness. "But that doesn't mean we leave behind the judgmental mindset, the black-and-white thinking fallacy or the emotional needs that the Witnesses were meeting." He feels that the devout religious mindset is not very different from the addict's mindset: an unhealthy but compulsive attachment to ritualism and emotional comfort in fundamentalist beliefs. Leaving the organization does not address these issues, and like the coke user who turns to alcohol or the reformed smoker who binges on junk food, former Witnesses are prone to other comforts.

TWENTY-FIVE YEAR-OLD VANESTI is six feet tall, with a white-tipped brown mane and red/black eye makeup. She wears black clothes, cut away to reveal exquisite body art across her arms and legs. "The day I decided I wasn't really a Witness was the day I got my first tattoo," she says, leaning forward to show an armband of vaguely Celtic spirals. "I wanted tattoos ever since I learned what they were, but the Bible is very clear about forbidding them." Now she has 14, and cannot go four months without getting a new one.

Her mother brought Vanesti into the Watchtower Society at six years old, and she embraced it with the wholehearted faith of a child. All the

way through school, she was discouraged from associating with other children and had to leave the room while everyone else sang "O Canada" and prepared for holiday events. Vanesti was further isolated since there were no children her age at Kingdom Hall. "In retrospect, my experience in the educational system sucked," she says. "But at the time, I felt very righteous. I didn't want to celebrate or associate with the other kids because it was wrong to do so."

During her teenage years, Vanesti was diagnosed with major depression, which began her separation from the Society. "They thought I was being rebellious, when really I just wanted to die and needed help," she says bitterly. "Instead, they just put more restrictions on me and made it worse."

Her psychiatrist became frustrated with her therapy-resistant depression and prescribed Dexedrine. At first, the pills were a miracle. For a year or two, Vanesti could function normally and even happily. However, she discovered by accident that "taking too many was a lot of fun" and spent the next year and a half in a speed rush. By the time she stopped, she was well out of the Jehovah's Witnesses.

"The drugs burned everything out of me, and I almost died," Vanesti says. "It took me a long time to start having a life again." She had been part of an inclusive community and was painfully shy, so she never developed the social skills necessary to make friends. Her mother left the Society a year after Vanesti, partially

because the Society criticized her for associating with her daughter, but mostly because she announced that she was a lesbian.

Now in her second year of a Psychology degree and on her way to becoming a medical examiner, Vanesti joined the goth and BDSM communities in Edmonton. She has been clean for over five years and has moved in with her mother to save money while they both volunteer in an effort to meet new people and build new connections.

"I ALSO FELT VERY ISOLATED after I left," says Glenn. "Of course, the only remedy is to develop a new social support network." In his early 20s, Glenn began to have nagging doubts about some of the Society's doctrines. As he matured, he began to recognize the control the Society exerted over every part of his life. Glenn started resenting the professionally employed Elders who preached against higher education in favour of going door to door. "There was a striking contrast in the standard of living between those who told us to preach full time and those of us who did," says Glenn.

The Society opposes the "worldly" environment of universities and firmly connects them with Satan. Immoral and unhealthy, post-secondary institutions promote independent thinking. Despite the Society's opposition, Glenn wanted to pursue a higher education and turned his back on the Witnesses. "You can't serve two masters," says Vanesti. "You either live in the Jeho-

vah's Witnesses or you live in the world. And if it seems to them like you're leaning, they'll push you out." Her advice to members considering leaving the Society: run, don't walk. Since the hardest part of quitting is losing everyone, she suggests finding an ex-Jehovah's Witness group for support.

Derrick suggests reading the Bible and comparing it to Watchtower literature. He also tells new ex-JWs not to panic. "The world is not as bad as they've told you it is," he says. "Don't isolate yourself, get out and make good new friends to help you adjust to the world."

"I'd encourage people considering leaving to seek out a forum to share their experiences," says Glenn. "And of course, consider part-time or full-time education. Exercise your mind, your reason and independent thinking skills that have been suppressed." He knows that sadness and resent-

ment will probably surface, but suggests that ex-Witnesses shouldn't judge themselves as harshly as they've been taught. "Being a Witness isn't a sign of intellectual weakness or an indictment on one's character," says Glenn. "Consider it a valuable learning experience and avoid getting bogged down in anger or loss."

After the requisite mourning period, many former Witnesses tend to replace the void left by the Society with something else. Some embrace another organized religion, but many ex-Witnesses either abandon faith altogether or embrace a loose concept of spirituality. Either way, a new network of friends and family is essential for healing. There will always be strongly dogmatic organizations which provide a haven for control. Thankfully, especially with the proliferation of an unmoderated internet, people who leave them can find the support they need. ☐

Not at home for the holidays

Jehovah's Witnesses are forbidden to celebrate any holidays except for a sombre observance of Passover. Every occasion from Canada Day to Christmas and birthdays are "worldly" and wrong. After you left the Society, what was the first holiday you celebrated?

Vanesti, 25:

"The first holiday I celebrated was Halloween, and I made the best bloody zombie costume ever. For her first Mother's Day, I gave my mom her first tattoo."

Glenn, 39:

"I celebrate holidays now but to be honest, it is merely going through the motions. If I had kids, I suspect it might be different. I enjoy Christmas but attach absolutely no religious significance to it. I just like to give gifts to friends and family."

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Boys and girls together

15 transsexuals talk about their double lives in fascinating new anthology

By PAUL MATWYCHUK

Jennifer is co-chair of the English department at Colby College, while Deirdre is a liberal arts professor at the University of Illinois. Loren and Christine are photographers, and Lili is an artist's model. Renée is a doctor and athlete, Jan is a journalist, Mark is a cabdriver and Donna is a computer consultant. Aleshia and Caroline are both actresses and models—Aleshia was a Playboy bunny, while Caroline was a Bond girl. All of them underwent surgery to alter their sex from the one they were born into, and excerpts from their autobiographies are included in a fascinating new anthology called *Sexual Metamorphosis*.

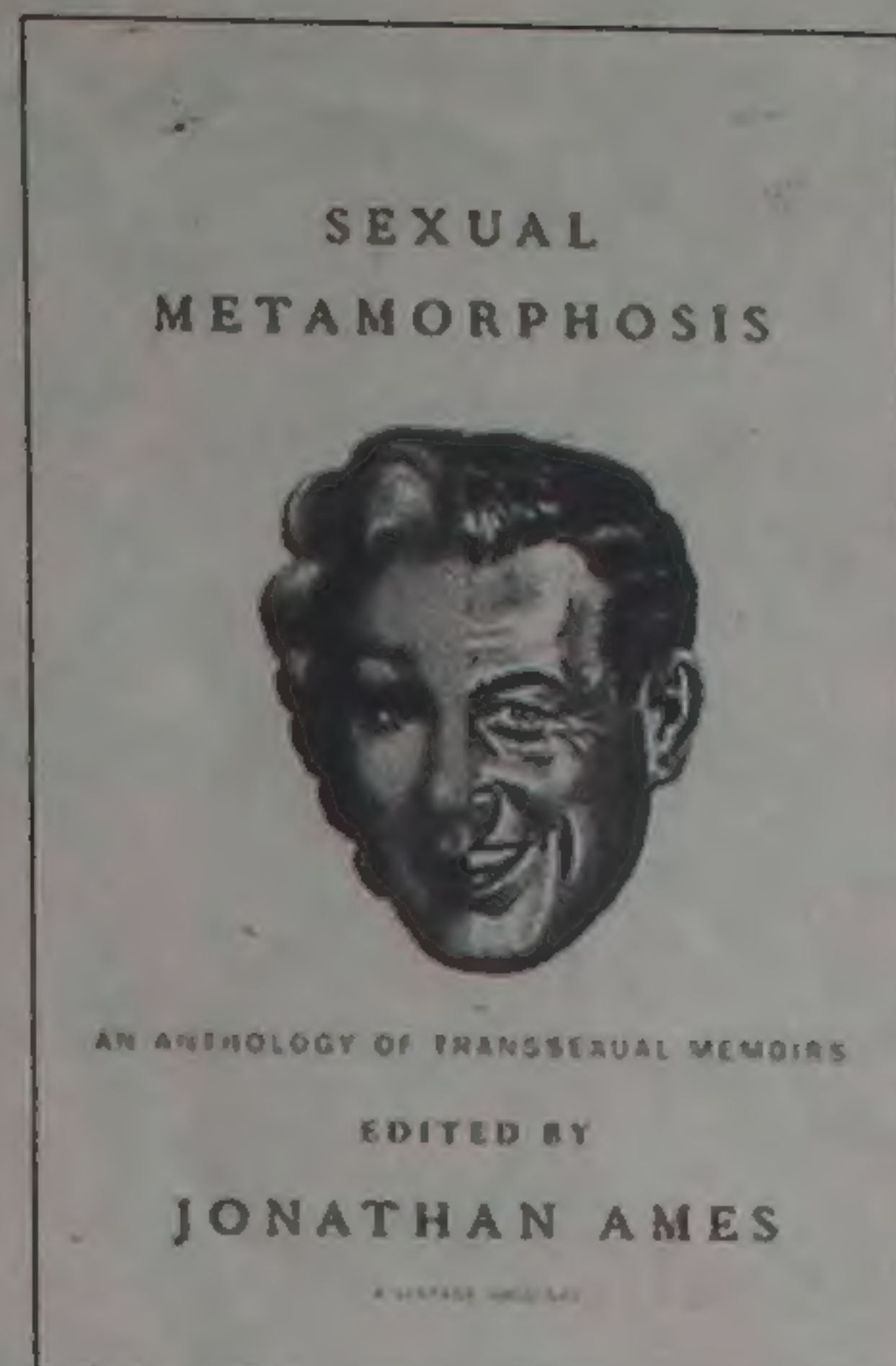
Besides being strange and moving and compelling and sad and funny in their own right, these stories, when taken together, constitute a sort of shadow history of 20th-century sexuality. In his introduction, editor Jonathan Ames refers to Michel Foucault's thesis that the 18th century was "haunted" by the image of the transvestite while the 19th century was haunted by the hermaphrodite,

and then proposes that the transsexual occupies a similar place in the 20th- and 21st-century imagination: a troubling figure that forces you to re-examine your own identity and what it really means to be "male" or "female." That's the curious thing about reading these first-person accounts of gender transformation: the experiences they describe may be totally alien to us, and yet these former men and former women are surprisingly easy to identify with as they learn to assume the sexual roles that come as second nature to the rest of us. After all, in much smaller ways, we've all had to live through this

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same process of figuring out who we are, and finding our proper place in the world.

Two of the most famous figures in the book are Christine Jorgensen (the recipient of the first widely publicized sex-change operation) and Caroline Cossey (a British model who appeared briefly opposite Roger Moore in *For Your Eyes Only*), and Ames gives us the passages from their books in which they describe their treatment at the hands of the press. The media attention Jorgensen received was unprecedented—in 1953, more newspaper space was devoted to her operation than to



Queen Elizabeth II's coronation the very same year—but reporters seemed tickled by her story and treated her more as an object of amused curiosity than of scorn. Cossey was not so lucky—she writes with great bitterness about how tabloid headlines exposing her as a transsexual helped derail her modeling career and, later on, ruined her wedding day. The other "celebrity" transsexual passage in the book, from tennis player Renée Richards's book *Second Serve*, vividly describes her painful

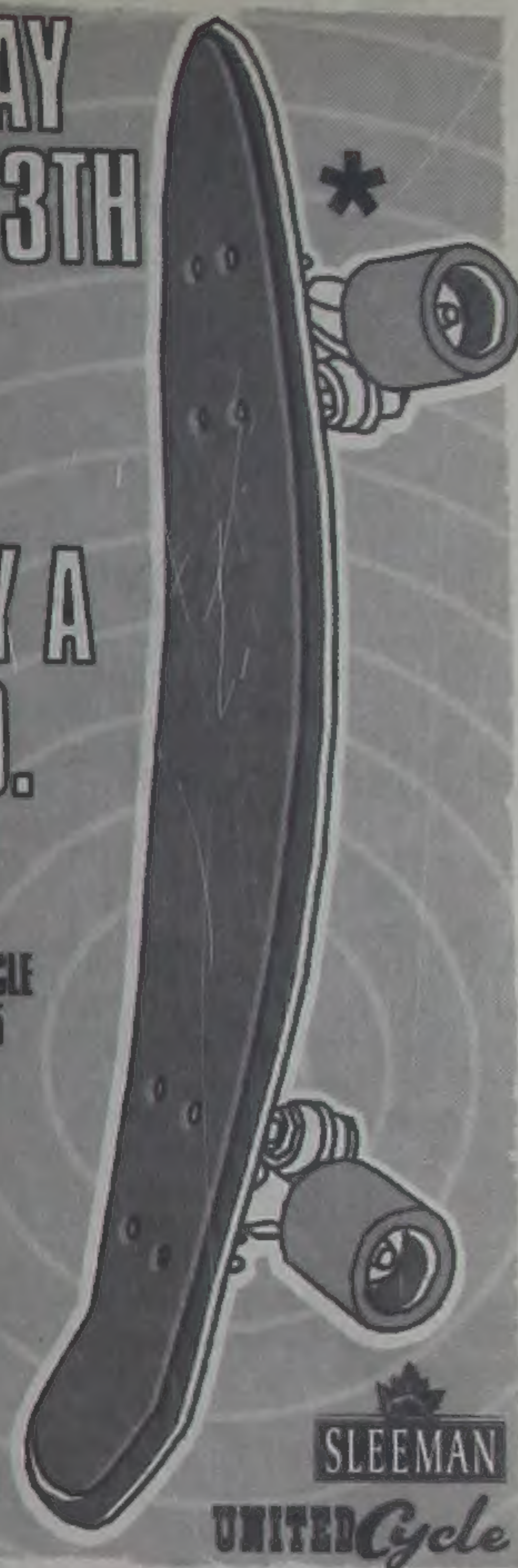
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Eco-Solar Home Tour

Continued from page 2

ment There is, of course, a home that is partially solar-powered, but Howell has also added a ground source (using heat from the earth) heated home, an energy-efficient home and one with naturalized landscaping to the tour.

According to Howell, Asbjorg Vanderveer's naturally landscaped backyard was extremely popular on last year's tour, sealing its place on this year's edition. "People are always wanting to know what to do with their yards," he says. "I actually think it would be great if our city looked like a forest instead of a bunch of asphalt with yards that people poured pesticides, fertilizers and gasoline into—just to mow."

Vanderveer's yard has no lawn, but many trees that provide shade and habitat for wildlife. She also chose plants that were compatible with the dry prairie environment so that she would not have to fertilize with chemicals, and with the aid of a homemade compost, she has been able to eliminate weeds and the need for herbicides.

ERIC STEEDAN'S solar-powered home uses sunlight when it is available, streams his excess back into the grid, and uses power delivered by Epcor when the sun is down. In 2004, 61 per cent of the power Steedan's home generated was streamed back to Epcor. While it is possible to store the excess, doing so requires a large (and complex) battery bank. Steedan also does not earn money for the energy given to Epcor, the company with a monopoly over power delivery in Edmonton. Alberta energy regulations require anybody who generates power to belong to the same energy trading system that

governs big power providers like Epcor, Atco and Enmax. For comparatively tiny power generators like Steedan and Howell, the fees incurred in belonging to the system would cost them an extra \$1,000 per year—after they sold their excess.

In Calgary, however, where Enmax delivers power to the residents, homeowners who generate some of their own power are able to sell their power to Enmax without incurring the costs of belonging to the energy trading system. Enmax also provides the two-register metering system for free. In the end, Enmax subtracts the amount of power the homeowner generates from the amount used and delivers a bill for the difference.

"It's incredibly impressive," says Howell of the system. "It keeps the focus on the customer instead of the bureaucracy and ivory tower decisions that are made by people who don't know what's going on on the ground. The biggest problem with solar power in Alberta is that the government is forcing it to follow all of the same very important regulations that large generators do. The regulations are well-thought-out and they're important for the big generators, but for the little ones, we need to ignore them."

For now though, any on-grid solar-power systems in Edmonton will have to give their excess to Epcor for free to avoid exorbitant fees. Besides, it's not all bad. Steedan's household energy consumption was reduced by 54 per cent in 2004, the first year he used the solar-power system, which not only presented him with half the power bill, but he also knew that for half the time, he wasn't depending on coal or gas for power. ☐

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Sexual Metamorphosis

Continued from page 9

recovery from gender-reassignment surgery—a process that, thankfully, has become less of an ordeal since Richards's operation in 1975.

BUT IT'S THE less well-known figures who provide the most memorable and illuminating tales in this collection. (Surprisingly, the non-professional authors here actually write more directly and engagingly than pros like Jan Morris and Jennifer Finney Boylan, who tend to clutter their stories with too many mannered literary affectations.) For instance, Ames includes a wonderful, telling moment from Aleshia Brevard's *The Woman I Was Not Born to Be* in which Brevard is horrified by the sight of her new vagina: "I'd never seen anything so gross. It was swollen, red and wrinkled.... I'd seen my share of nude female statuary, and this wrinkled thing wasn't going to make it on any countenance. This thing had folds! I was suddenly reminded of that unattractive rear view as I herded home the cows." Not until his mother and his nurse show him their vaginas is he convinced that it's supposed to look that way down there.

Many of these stories have happy endings, with the transsexuals finding love or at least some kind of inner peace with themselves. Others are less cheerful—in *Mark 947*, Calpernia Addams, a former soldier turned showgirl, talks movingly about the gay-bashing murder of her boyfriend, a story that provided the basis for the Showtime movie *Soldier's Girl*. Haunting in a different way is the conclusion of *Body Alchemy* by Loren Cameron, an F2M transsexual who still seems vaguely insecure about himself despite the chiseled bodybuilder physique he's acquired since his operation. "Sometimes I wonder if I'll ever feel big enough," he writes. "I wonder if I'll ever feel safe in this body."

That desperate search for a body that you can finally feel safe in underlies all the stories in this book. Transsexuals are often thought of as people who've turned themselves into freaks, but in fact, as *Sexual Metamorphosis* makes clear, they're really just trying to make themselves feel normal for the first time in their lives. And you might feel a little bit transformed yourself after reading it. ☐

SEXUAL METAMORPHOSIS

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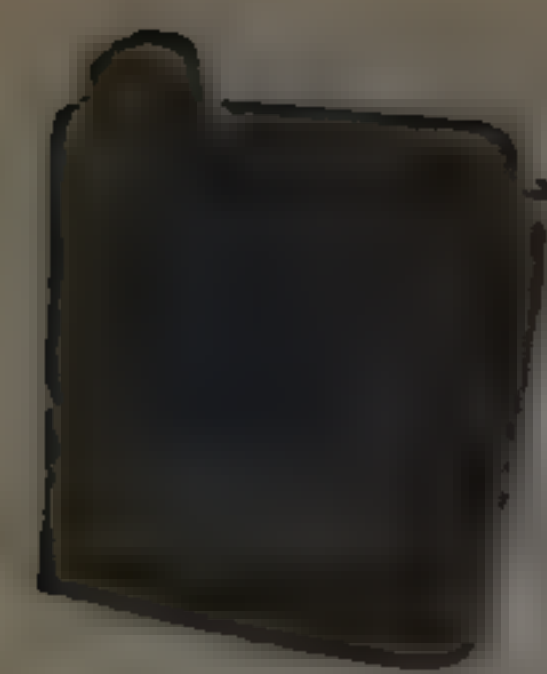
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infinite lives

By DARREN ZENKO

A tidy victory

Monster-slaying has been my virtual stock in trade for a long time, now, starting with the retarded pencil-and-paper adventures of such nuanced fictional heroes as Helix (*Gimme an "R"*), the bearded thief-wizard with a thing for lightning bolts who took the fight to the Orcs, blasting through roomful after nonsensically connected roomful of ecologically-improbable nasties with rule-breaking spells on his way to a well-deserved ale in the rumour-filled tavern and a romp with the randy barmaid afterward. Since then it's been a constant stream of digital characters—most of whom have been named "Dengar"—hacking and slashing their way through slimes, rats, kobolds, ghosts, and zombies, zombies, zombies.

Rarely, though, do I get a chance to slay a real-life monster as I did last week, and now I know why all those pixelated killers do what they do; it's damned satisfying to square off against an ancient evil and walk away laughing. This particular battle had an even deeper meaning than your usual good-versus-evil scrap on the edge of a volcano, since the creature I was tasked to defeat was a thing of my own creation.

For two years it gestated in its hellish womb beneath my TV stand, gathering unto itself the ropy black tangles of chaos that serve it as nerves and sinew, assimilating into its mass all the detritus of my hobby that I'd neglectfully, unforgivably left within its reach. This creature—this *colony being*—was meant to serve me, to entertain and enlighten with the interactive entertainments that are the prerogative of a First World slacker prince. Instead, it went malig-

nant, turning against me, poisoning my living room with the depressing radiations emitted by from its fetid corpus of gnarled cable, 20-month-old dustbunnies, long-lost discs (Rogers Video, it turns out I do have your copy of *Whiplash*... sorry I've been calling you "cocksuckers" for the last two years), defunct controllers and forgotten instruction manuals. It was the Home Entertainment System of the Damned.

Shamed by the prowess of my roommate, who singlehandedly brought to a bloody end the Dirty Dishes of the Damned, the Sticky Kitchen Floor of the Damned, the Unsorted Recycling of the Damned and the Filthy Carpet of the Damned, I screwed up my courage to face my own monster. I'm not too proud to admit I was frightened, and neither am I too proud to admit that early in the battle I availed myself of performance-enhancing drugs—without that Claritin antihistamine to keep my sinuses clear, the Thing's miasma of sinister allergens would have choked me into submission; without that little hoot of B.C. bud the Gordian knot of its nightmarish innards would have frustrated me into madness.

Thus fortified, I ripped into the motherfucker with my bare hands, tearing away the connections that linked the Unholy Trinity of its hive-mind—green-black Xbox the Mighty; regal PS2, sleek and haughty; deceptively innocent-looking GameCube with its black Game Boy Player pedestal—to the tomb-grey Toshiba on which their pestilent incantations were displayed. The VCR, an innocent long ago lost to the game machines' tentacles, was liberated and cleansed of its head-dirtying, tape-wrecking caul of dust. Necrotized flesh, in the form of four broken controllers I'd completely forgotten about, was excised and burned in a nearby HazMat facility. When at last I'd carved a path through the grisly mass, crawling beneath the TV stand with held breath and filth-caked hands, I reached out and yanked the octopus plug, the dread power-sucking heart of the beast, screaming with triumphant rage as I pulled power cables braided by time into their pure and separate strands. The killing was over.

Now came the hard part, the mythologically inevitable next phase in the theogony of my entertainment centre: taking the corrupt pieces of the slain Old Dark God and knitting them back together into a new and vital form. The Xbox was first, lovingly Swiffered and given pride of place, a single S-type controller perched atop it, cable neatly coiled and ready for action. Above it, on a shelf all to itself with only its wise old vizier—the VCR—for company, was the PS2, dragged out of its dusty exile beneath a pile of defunct 'Cube controllers (note to the Mad Catz corporation: your C-sticks stink on ice!) and given room to flip open its drive door, proud like a peacock. The GameCube itself was restored to its vibrant purple lustre and allowed to snuggle up flirtatiously between the Xbox and this weird old knob-covered metal cube, an ancient CJSR headphone-sharing station I scavenged from behind the Students' Union Building that does nothing but look cool.

Cables were labeled and tied, everything reconnected to a switcher that hadn't been used since chaos overwhelmed its ability to keep shit in order. Next to the freshly Windexed TV went a sacred relic to commemorate the rebirth of my video system: a mint-condition Vectrex, relic of the '80s, mysteriously veiled by the lush foliage of this bushy houseplant I call Big Red. On top of the Toshiba, anchoring the nut-brown dropcloth, went four different bibles: *The Treasures of Darkness*, *The Morrowind Prophecies*, *Jimmy Corrigan*, and an actual *Christian Bible*, a quartet of holy books to seal the Evil beneath their righteous weight.

Haphazard geeks of the world, I know—I sense, with the new senses my ordeal has granted me—that there are similar monsters lurking in your own homes, twisted demons that turn what should be a clear spring of joyous entertainment into a sluggish pool of frustration and shame. I'm here to tell you, there is hope; find your manhood (girls, I know your scene's already tidy) and step up to the fight of your life. You can prevail! Take it from me: beat down that toxic, tangled beast and you walk away feeling like fucking Conan. ☺

Inconceivably amusing

Pregnancy eludes a shiftless husband and his wife in David Layton's *The Bird Factory*

By IAIN ILICH

Most young couples do everything possible to prevent an unwanted pregnancy. They take pills, get shots and diligently practice whatever form of birth control they choose, all in an attempt to avoid an unexpected bun in the oven when such an addition would be less than convenient. Of course, after years of meticulous attention to contraception, those same couples may decide to start a family. They invariably assume that after the last pill is swallowed, nature will resume its course, blessing them with a little bundle of joy nine long months later. And why wouldn't it happen that way?

After all, accidents happen, so why would a deliberate attempt at pregnancy be any different?

So when Luke Grey's wife Julia decides that she wants a baby, they do what any other couple would do in their situation: out with the contraception, and in with the wild, passionate sex. And then, to their surprise, nothing happens.

David Layton's debut novel *The Bird Factory* examines the trials of a young couple as they try to start a family and deal with the effect infertility has on their relationship. The story is narrated by Luke, an average, pseudo-sensitive thirtysomething guy who has apparently stumbled his way through life, letting fate do all the hard work for him. He earns his living as the boss of a small wooden-bird-making

operation (known simply as the Bird Factory), which he considers to be more of a curse than a blessing. Still, he doesn't have the guts to change careers, an attitude very much in keeping with his overall aversion to rocking the boat. In the same stubborn way, he doesn't see the need to tempt fate by fundamentally changing the relationship he has with his wife, which is what he fears will happen if they start making babies. It's very self-centred, but it's also very understandable. We get the sense that Luke feels terribly inadequate in his role as a husband, eking out a living one wooden bird at a time, while his wife is the family's real breadwinner. His inability to produce offspring is the latest blow to his severely wounded pride.

LAYTON ALSO HIGHLIGHTS the strange ironies of reproduction, introducing us to Tamara, a young single mother who works at the

Bird Factory and who has accidentally wound up

with two children at the tender age of 23. While Luke and Julia struggle with fertility drugs and in vitro fertilization, Tamara has achieved motherhood almost effortlessly. Luke is drawn to her youth and innocence, which is strongly contrasted with Julia's desperate, near-panicked desire to procreate.

There's another important accidental pregnancy in the book too, but I don't want to spoil anything by revealing the names of the parties involved. Still, you should be able to figure out the "surprise" resolution at least 50 pages before it actually happens, owing largely to the fact that it's the simplest, most natural conclusion. The ending is bitter-sweet, but it fits the tale well.

While Layton's story is fun to follow as it unfolds, his writing is the real star of the show. He writes in a simple, conversational way that completely captures Luke's voice. It's both smart and restrained, showing Luke's self-conscious nature and the fact that he just can't cope with change. This is the kind of darkly funny book that'll have you laughing and oddly, identifying with the plight of both the main characters. It's an engaging read, and the fact that the story is told from a man's perspective makes it even more oddly compelling. Pregnancy and infertility aren't the sort of topics that a typical male reader would want to touch with a 10-foot, um, pole, but Layton crafts his story in a way that male readers, regardless of their fertility, should be able to at least partially identify with. What this all adds up to is a great first novel from Layton, and I'm sure I won't be the only one out there looking forward to his next. ☺

THE BIRD FACTORY

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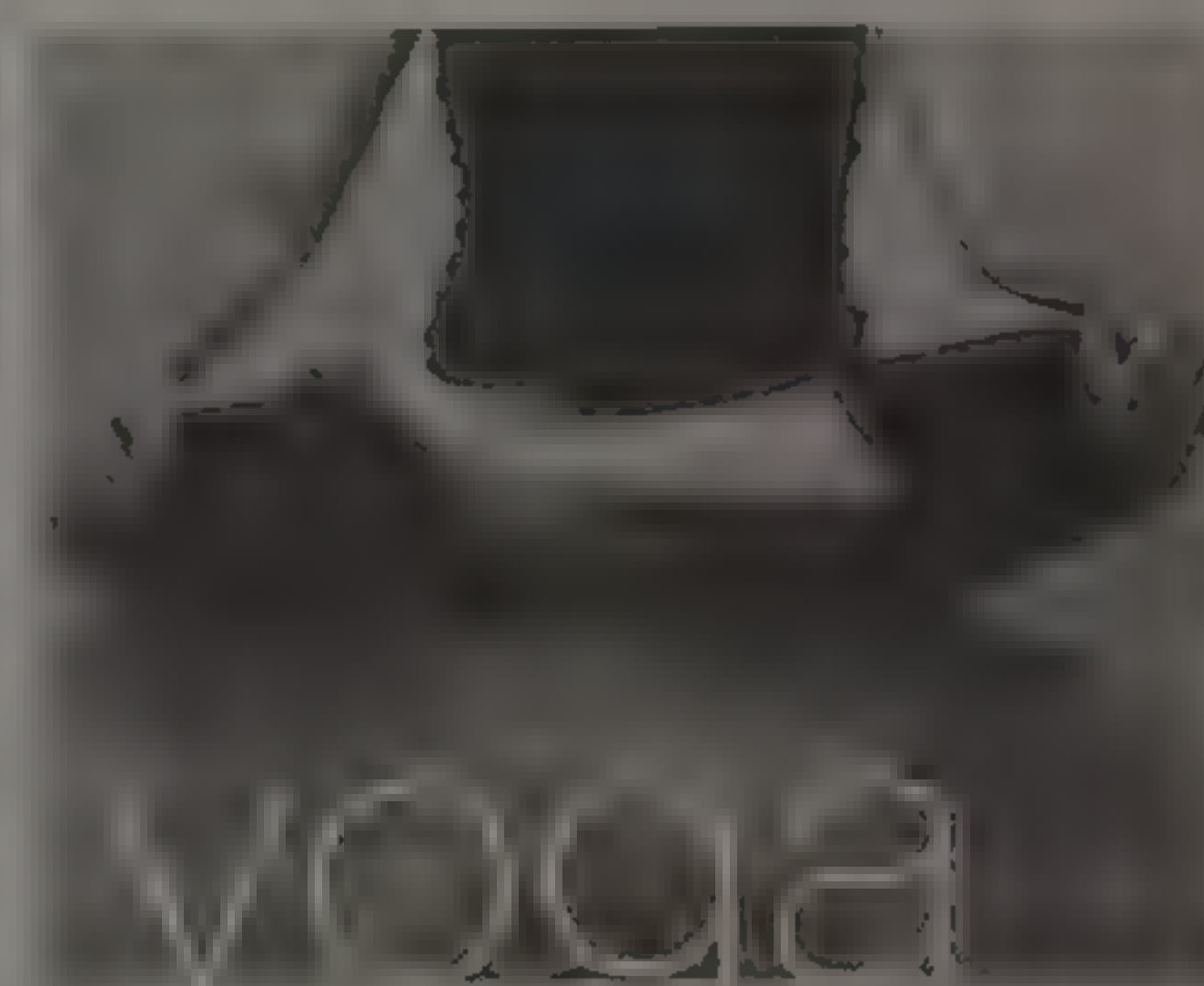


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The thrill of the Grill

Restaurant in 124 Street gallery district serves up culinary works of art

By IAIN ILICH

The dining room at the **Glenora Grill** is fairly small, with a deep, rich colour scheme that makes it feel both cozy and sophisticated. The restaurant is in the heart of the 124 Street gallery district, within a stone's throw of what must be my wife's (and my) favourite foodie shop in Edmonton: the Bernard Callebaut chocolate boutique. Yes, the 124 Street neighbourhood is particularly kind to food lovers, which is why I was even more curious than usual to give this recent addition to Edmonton's dining scene a try.

The Glenora Grill's menu is, in a word, creative. There are a lot of interesting flavour combinations, and a diverse mix of ingredients catering to clients who are culinarily conservative or gastronomically adventurous. There were plenty of options to choose from, though I settled fairly quickly on the Arabic Chicken (\$19), a braised chicken breast with raisins, pine nuts, eggplant and fresh tomatoes, with cumin-laced yogurt to top. My wife was in the mood for fish, opting for the Plank-Roasted Pacific Salmon (\$20), which came with crispy leeks and a cranberry aioli.

To start things off, I felt like a soup, and seeing how our waiter heartily recommended the Tacoma Sweet Onion Soup (\$4.25 per cup), I thought I'd give it a try. My wife, the salad-lover of the family, chose the Grilled Sliced Beef Salad (\$9.25), a beef-topped salad with fresh greens and a spicy tomato dressing. To drink, we each picked a beer: a bottle of Stel-

la for my wife, and a bottle of 1664 for me, both of which were \$5.75.

It took a while for our appetizers to show up, but when they did, they proved to be worth the wait. Garnished with a dollop of sour cream and some shredded parmesan, my sweet onion soup was, quite simply, the best I've ever had. The broth was just salty enough to act as a balance to the sweetness of the onions, and the sharp taste of the parmesan added another flavour that worked well with the sweet/salty soup. My wife's salad was huge, and had the better part of a steak sliced up and spread on top. The spicy tomato dressing was, true to its word, spicy, and the greens were fresh and tender. I expected a lot from the \$9 salad, and, judging by my wife's reaction, it was worth the price.

AFTER ANOTHER fairly long wait, our main course arrived, my wife's plate stealing the show with its scat-

FUSION

tering of crispy leeks piled haphazardly on top of the salmon. Still, my Arabic chicken looked pretty good too. It was seasoned with a deliciously complex group of flavours—the yogurt and cumin were typically eastern, while the almost salsa-like chunky tomato sauce that covered the chicken was full of unlikely bedfellows. (The raisins and pine nuts were, in particular, both strangely perfect additions to the dish.) My side of seasoned potatoes was good, though they paled in comparison to the outstanding chicken.

Under all those crispy leeks, my wife's salmon was smothered in a thick layer of cranberry aioli, which she loved. She enjoyed her salmon, but seemed to be even more enraptured by the huge grains of rice in her apparently delicious side dish. I

tried a bite, but was happier with what I'd chosen.

Even though my wife hadn't been entirely able to finish off her main course (I mean, after that enormous salad, can you really blame her?), she was excited enough about dessert that we decided to take a look at what they had. My wife instantly gravitated towards the chocolate mousse (\$5.75), while I picked the passion fruit cheesecake (\$5.75), which sounded kind of funky. Of course, I'd assumed that the cheesecake would be something simple, topped with a few pieces of passion fruit, possibly with a bit of passion fruit syrup drizzled liberally over everything. It was nothing of the sort. My slice of cheesecake was a violent shade of yellow/orange, and was brimming with passion fruit flavour. It was both intensely sweet and intensely sour, with a deliciously perfumed taste. After what had been an amazing appetizer and an outstanding entrée, the cheesecake was the exclamation point at the end of the evening.

When my wife couldn't possibly eat another spoonful of her mousse, she offered the rest to me, which I gratefully accepted. It had the neatest texture and, instead of being light and airy, it tasted and felt almost like eating raw double chocolate cookie dough. (Not that I'd, uh, know what raw double chocolate cookie dough tastes like....) It was sort of gooey, but it was fantastic.

At nearly \$81 including tax, our evening at the Glenora Grill wasn't cheap, but considering the quality of the food, the level of service and the classy-but-comfortable ambience, it was an exceptional value. It's not the sort of place that I'd visit every day, but for special occasions, the Glenora Grill is a great option. ☐

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DISH



The Manor of my choosing

There was delicious lobster and chicken on my plate and a squirrel on the patio during my meal at Manor Café

remind me that I was only a block south of a main drag out of downtown.

Although the café's exterior presented the grandeur of a wealthy attorney-general's home from 1929, the interior pulsed with modern style. I wandered upstairs, ostensibly to use the bathroom but in reality to

Manor Café felt quiet and intimate

As I returned to my table, I met my waiter and he departed quickly to seek my glass of shiraz/cabernet (\$8). The wine list grouped selections by intensity and I went wildly medium. The simple elegance of the two-page menu impressed me: each palate and preference was offered something special to savour. I skipped the sizeable tapas selections, which hovered around the \$10 mark, and glanced over the salads. My inner carnivore whimpered when I paused on the poached pear. When my eyes landed on a list of entrées, each more delectable than the last, time seemed to stand still.

After long minutes of eliminating culinary temptations one by one, my decision came down to two dishes. Would I indulge in the Moroccan fruit couscous (\$17) or the

BY CHRISTOPHER THRALL

While sitting on the patio of the Manor Café, I watched a squirrel dash madly through the trees that tower over this majestic Victorian home. I heard twittering birds and smelled rain's sweet promise in the air. The illusion of a secluded little restaurant was intoxicating and only the occasional siren pierced the early evening breeze to

FINE DINING

snoop around. Deep, rich colours paired with dark wood accents and vibrant spots of art created an environment that resonated with class. Every room was gorgeously appointed, with lush attention to detail. Vocal jazz greats from the past and present provided a sensuous soundtrack to my explorations. Far from full on this Friday evening, the

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After a brief but delicious chicken stuffed with cream and a victory over the cream and chicken. I settled back into a robust Australian. My wine managed to settle the slight chill in the air. The expected refrigeration of the bread the waiter delivered. The squirrel continued to play. Obviously employed by the chef to entertain customers while they awaited their meals. I'd leave a tip in bread.

I WAS TRYING to surreptitiously check out the pair of well-dressed pinettes in the next section when the waiter appeared. Aromatics and aesthetics double-teamed me as I gazed at the wonder he set down. Its skin perfectly crisped, the free-range chicken was lean and tender. Enveloped within the chicken, the lobster's mild taste slid subtly through the spinach and garlic. Warm brie bound the many flavours together. The chicken sat atop a mound of creamy Dijon tarragon risotto, which provided a perfect texture to complement the crisp meat. Even the sautéed vegetables were sensational: savoury cloves are a welcome addition to red cabbage. Needless to say, I cleaned my plate.

The air grew cooler as I dined. Evening gathered around the patio, as did the mosquitoes in their kamikaze formations. I hadn't seen a single mosquito all meal! When they started working together (one buzzed my ear as another supped on my ankle), I decided to go inside for a coffee (\$1.95) and a look at the

dessert tray.

UNLESS YOU HAVE ROOM for dessert, avoid the tray at all costs. Half a sentence into the description of the first-mouth-watering treat, I knew that I could not simply browse. Overwhelmed with exquisite choices, I stopped listening to my waiter and just pointed at the white chocolate, strawberry and mango crème brûlée (\$7). After a few tastes of a decent gourmet coffee, the dessert of my dreams was set before me.

I quickly devoured the plump strawberry and crisp cookie that festooned the cup so that nothing would distract me from the moment my spoon cracked that sweet crust. I mixed the shards with the rich crème to blend both flavours with the white chocolate and juicy chunks of mango. I ate slowly and each taste melted into pure paradise on my tongue. It took me a moment to come back to the restaurant after I was finished.

Since I refused to abandon the lingering taste of crème brûlée, I left half my coffee behind when I got up to pay my bill. With tip, I was just shy of \$50 for an outstanding dinner, dessert and glass of wine. I thought about the Manor Café's amazing combination of seductive cuisine and stylish décor at reasonable prices and my heart turned to larceny—really, would any jury in the world convict me for kidnapping the chef and forcing him to dazzle my palate with his creations for years to come?

Yes, (sigh) obviously. But give the place a try and you'll be just as tempted. ☺

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MUSIC



Redheaded strangers

With *Misery Is a Butterfly*, Blonde Redhead emerges from the indie-rock cocoon

BY ROSS MOROZ

Is anybody else getting a little sick of hearing how awesome New York City is? Sure, it's a pretty fun town to spend a dirty weekend in, but really now: the rent is outrageous, the streets are crowded, the subways are fetid and dank, and the whole damned island of Manhattan is teeming with rats the size of housecats. That said, though, the romanticized version of New York City had to come from somewhere, and it's tough to argue with the city's virtues, like its storied nightlife (of course, for \$20 cover and \$8 beer, you kind of expect to be blown away) or how well its citizens rebounded from that contretemps between those airplanes and that big building a few years back.

Oh, and I suppose NYC has produced some pretty decent buzz bands over the last half-decade or so—Le Tigre, Interpol, the Strokes, the Yeah Yeah Yeahs, as well as the somewhat lesser-known trio Blonde Redhead. True, Blonde Redhead's members aren't exactly true-blue New Yorkers—the band is 33 and a third per cent Japanese, after all, with the other two thirds having come to the Big Apple from Italy via Montreal—but according to singer Kazu Makino (she's the Japanese third of the band, for those of you drawing a pie chart), the group couldn't have come together in any other city.

"New York has been really good," Makino gushes in a surprisingly thick Japanese accent. "We've been on tour for a really long time, so it's nice to be back. It's exciting to be home."

Makino's affection for her adopted hometown is easy to understand. Hailing from Kyoto, Makino travelled to NYC in the mid-'90s to attend university, around the same time that Italian twins Amedeo and Simone Pace had wandered into town from Montreal, where they had emigrated from Italy as teenagers. The three disparate souls (along with original bassist Maki Takahashi, another Japanese ex-pat who left the group early on) met randomly in a midtown Italian restaurant, and in what a cheesy, cliché-embracing writer (myself, for instance) would call a New York Minute, the group decided to try playing music together, discovering in each other an elusive, intangible singularity of vision they had all found lacking in the

PREVUE
INDIE

musicians they had previously crossed paths with in New York's then-obscure indie rock scene. "I tried playing with other people, but the three of us just locked in right away," Makino enthuses. "It seems to be going well."

That's an understatement. After releasing two promising but uneven albums in the late '90s, Blonde Redhead reinvented themselves in 2000, releasing a full length (*Melody of Certain Damaged Lemons*) and an EP (*Melodie Citronique*) which, although largely ignored by the press and critics, slowly gained the group a cult following. "We were never ambitious that way, as far as getting recognized," Makino says, explaining that the sluggish sales of the band's earlier releases was never a source of despair for her and the Pace twins. "[We] wanted to be understood, but we kind of choose not to explain ourselves."

AS IT TURNS OUT, they didn't really have to: 2004 saw the group release *Misery Is a Butterfly*, an album that garnered rave reviews and brisk sales

in the United States and abroad, placed a Blonde Redhead video on MTV2 and landed the group a slot touring with Interpol this spring. Some would argue that, as good as *Misery* is, Blonde Redhead's last two releases are equally as strong, and Makino responds to this observation with quite a bit of candour.

"I guess we weren't exactly the most happiest at our label," she admits, pointing out that *Misery Is a Butterfly* was the group's first release on 4AD after they parted ways with their former record company, Touch and Go. Makino pauses momentarily, then continues in a more conciliatory tone. "Actually, that's a little sharp," she says. "There were certain things we wanted to improve upon, and they couldn't do that for us. Touch and Go is an amazing label; we're just not the type to settle in anyplace."

The idea of "not settling in" extends beyond Blonde Redhead's business decisions and into their creative process. According to Makino, even though the band seems to have finally found the "Blonde Redhead sound," she has no intention of being any less experimental or unconventional when the group begins recording the followup to *Misery Is a Butterfly*. "You always want what you don't have; you're always searching for something you haven't quite achieved," Makino explains emphatically. "We still haven't stopped searching for the right amount of something to make the song sound really good to us. I can never say, 'This is it—this is what we are' because that kind of stops the whole process of doing music."

"There's really no goal," she adds. "You're always in the process of something, but I don't know if you ever get anywhere." ☐

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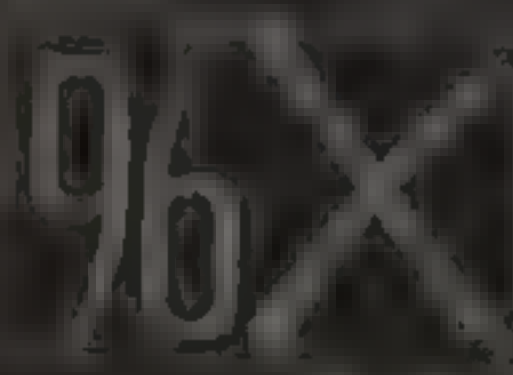


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MUSIC



music notes

By PHIL DUPERRON
AND ROSS MOROZ

Razors not disposable

Chixdiggitt • With PIND and Chlck Maggot • New City • Sun, June 12 (7pm, all ages) After taking it easy for a couple years to pursue higher learning, Calgary's Chixdiggitt are back in the saddle with a fresh batch of short and funny pop/punk tunes. Years of nonstop touring and three full-length discs had taken its toll on the band and singer/guitarist KJ Jansen says it was time to slow things down. "It started to become a bit of a job," he says. "It has to be fun; you can't really fake that. So we needed to take a break and it was good. We went back to school and stuff."

They resurfaced last summer for a European tour where they annoyed German promoters with their tardiness and amused the crowds with their unabashed silliness before coming home and getting to work on a new album. *Pink Razors*, which came out in April on Fat Wreck Chords, it finds Chixdiggitt at their catchy best, working with producer (and Jann Arden guitarist) Russ Broom. "It's our best-sounding record," says Jansen. "[Broom] was fantastic to work with. It was really fun to do."

While Jansen thinks playing in a band is the best job in the world, he's also midway through a communications degree and sees nothing wrong with juggling the two lifestyles. "I think you can do both," he says. "Maybe it's not sexy to the people buying your records that you have a day job, but who cares? It's the same thing with the

23 hours of the day you're not onstage—there's 23 days of the month you're not onstage. It's like, snowboarding's fun, smoking pot's fun and playing hockey's fun or whatever, but if that's all you do, you become one-dimensional and boring. We're trying to stop being one-dimensional and boring. I like the fact that people can look at us and go, 'Wow, those guys don't need to be here. They're here because they want to be here.'" (PD)

Blue and lonely

Daisy Blue Groff • With Jody Shengkarek, Stew Kirkwood, and Jason Plumb • Sldetrack Café • Sat, June 11 Usually when Daisy Blue Groff takes the stage, she's fronting the renowned all-girl rock group Painting Daisies, whose sound could be described as Janis Joplin and Stevie Nicks sitting in on a recording session with Led Zeppelin. Exciting? Totally. Awesome? I would say so. Subtle, delicate and introspective? Um, not so much. So in the interest of showing off the less Robert Plant side of her vocal talents, Groff has contributed a song to *A Drive Thru Record*, a compilation of tracks by local singer/songwriters, and will be performing *sans* rock band at the album's CD release show.

While Groff assures us she's still a rocker at heart, she reports that she always looks forward to any opportunity to allow audiences to experience a different aspect of her personality. "I definitely think [performing solo] shows my strengths," Groff says. "It puts you under a microscope; some things that are lost when you're playing with a band really come to the forefront when you're by yourself. When you're singing with a band, you're competing with the snare drum and the cymbals most of the time, but when I'm doing solo stuff I can get into some serious phrasing and delivery that I wouldn't get to do with the band, and that's kind of what I'm all about."

Given the contrast between her two projects, it's a bit surprising to

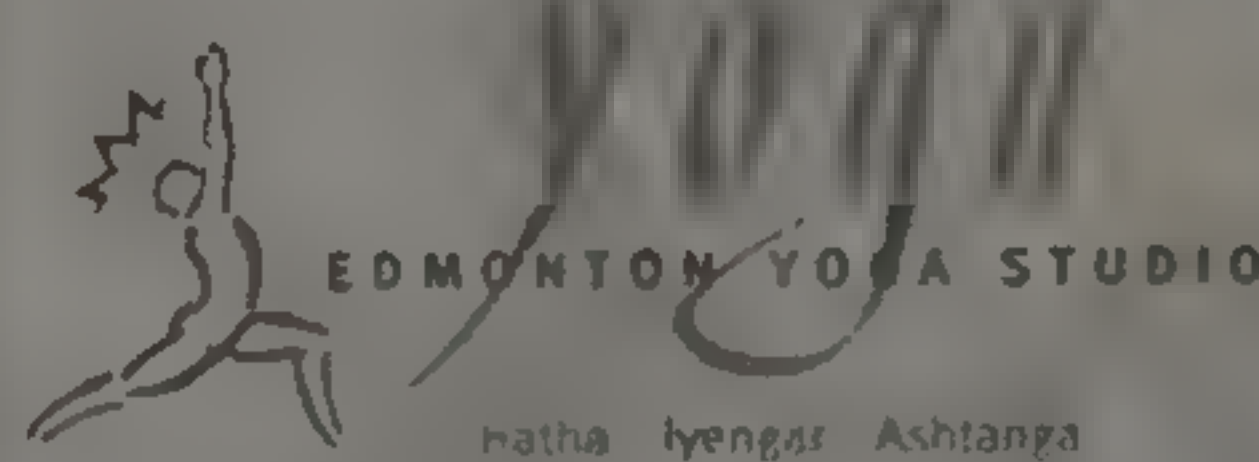
learn that much of Groff's solo material is culled from the *Painting Daisies* catalogue, including "The Tiki Room," the song Groff contributed to the *Drive Thru* compilation. With its laid-back, Hawaii beachhouse vibe, this rendition of the song a far cry from the classic rock punch of the *Daisies'* version, but Groff says that this dichotomy merely reflects the reality of her life. "I write about what's going on in my life," she says, "and I'm not really living a rock star sort of life, so everything is a little more mellow." (RM)

Cops and robbers

Any band worth its salt should return from a tour with at least one or two horror stories to show off like war wounds, but what happened to the **Vertical Struts** a couple weeks back goes far beyond the call of duty. After piling into a van with Calgary's Fake Cops and heading to Vancouver for the May long weekend, everything went south outside Golden, B.C. when their van broke down at a place they've dubbed "Suck Mountain."

"We had a four-hour delay in Golden, white-knuckled it 10 hours, barely made the show, played our nuts off and then went to meet or friends the Cape May at the Railway Club," says Struts singer/guitarist Raymond Biesinger. "We parked in front of a B.C. Hydro building, it was well-lit, there were security patrols and we stayed for one hour. We came back and the van was replaced with a pool of glass and it was gone. So began the woes." While Biesinger lost two guitars and his amp as well as most of the band's merch, the Fake Cops lost everything - \$18,000 worth of gear. (Check out www.verticalstruts.com/stolen.) "It was a depressing trip," Biesinger says. "We owe it to our good friends the Doers for keeping us away from suicide."

Once the Vertical Struts made it home, Edmonton's tight-knit music community offered to help out with a benefit show, but Biesinger graciously declined. "There are things that really deserve benefits, I think," he says.



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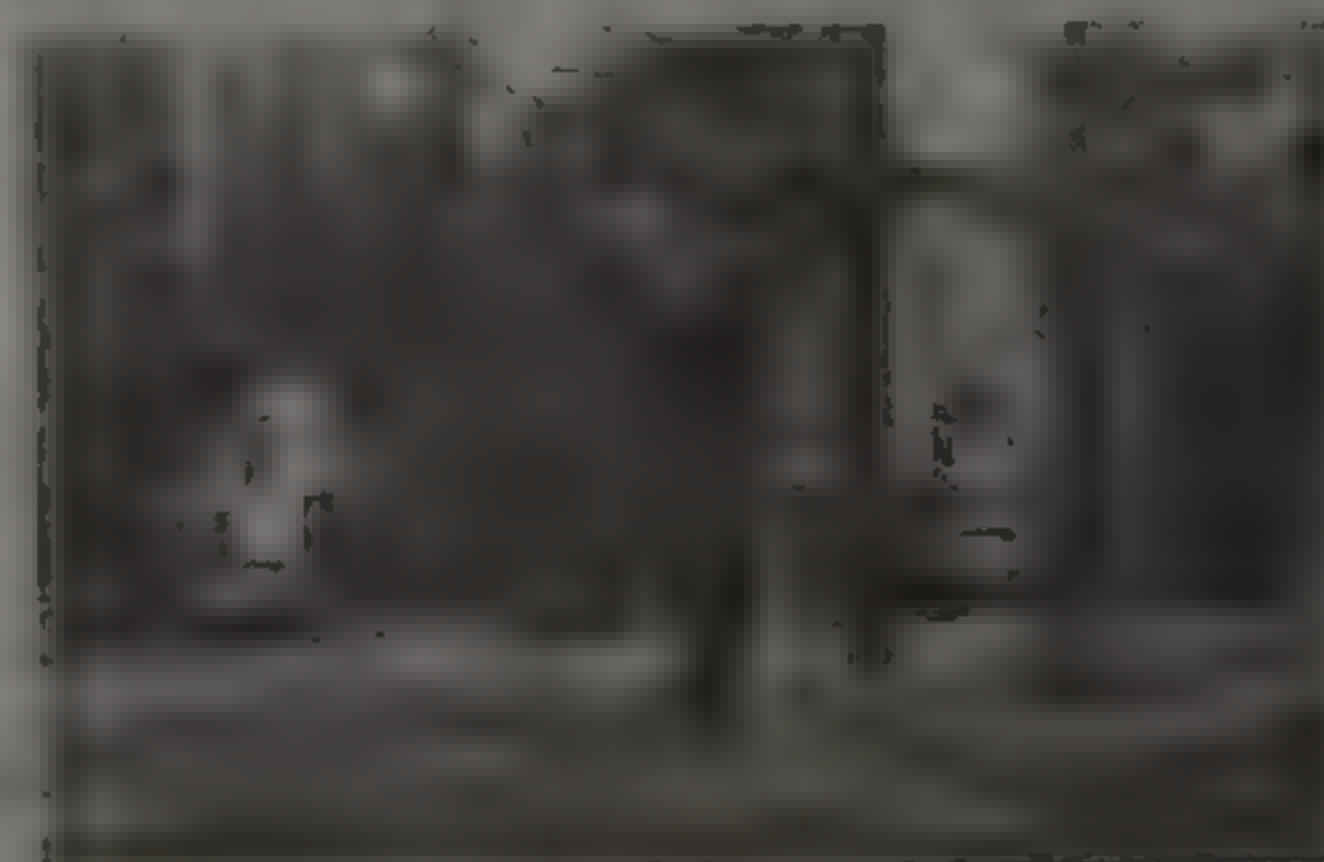
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Also, the duo is heading into the studio to record a full-length disc in a few weeks, so they have to stay focused. Instead the band will be selling 22 special Vertical Struts' International Club shirts at Blackbyrd Magazine to raise some cash for new equipment while they lay low and lick their wounds. "I think our next two shows in June and July probably are just going to be house parties," Biesinger says. "I mean, we started that way and we're going to go back to it. Go back to Mom's womb for a little bit because the world's been a little rough on us." (PD)

Sokyrka's compensation

Theresa Sokyrka • Winspear Centre • Sun, June 12 I'd be the first one to admit that a preview of *Canadian Idol* runner-up Theresa Sokyrka's upcoming Edmonton performance probably seems a tad out of place in this column, but when Music Notes was contacted by the Ukrainian-Canadian chanteuse's management last week, we couldn't resist the opportunity to have Miss Sokyrka answer a couple of questions for us, not the least of which is: what the hell is Ben fucking Mulroney's problem, anyways?

"It's the writers that make him seem super-cheesy, so I can see how some people can't stand him," Sokyrka admits, although she disappointingly harbours nothing but warm feelings for the insufferable son of one of our more regrettable prime ministers. "I think he's a genuinely nice person," she enthuses. "I really love him."

Okay, so her taste in men isn't exactly stellar. Or maybe the young Saskatchewanian really is as down-to-earth and genuinely nice as she appears to be on television. Case in point: at the end of our interview, Sokyrka requested that I not print any "swears" she might have used during our chat (she didn't really grasp that this was a little unnecessary in the context of *Vue Weekly*—I mean, really now,



Deadcity Serpents • Sidetrack Cafe • Thu, June 2 • reVUE Some bands try very hard to be edgy, but in the end, they're just a bunch of mentally retarded or simply insane. But they do it in such a convincing manner you just know there's a genius master plan behind it all. Unfortunately, frontman Cancer-Boy is a little off-kilter. The band's debut album, *Deadcity Serpents*, is a masterpiece of controlled and calculated ferocity. I was not for them halfway through the set, but the band really blasted in with a surge of energy. I think I fell in love. (PD)

have you read *Three Dollar Bill*?), but upon reviewing our conversation, I discovered that she didn't actually use any. Even when the topic turned to the (arguably) gross miscarriage of justice that saw the ridiculously talented Sokyrka (and that lip-ring-wearing fellow from Vancouver, come to think of it) cast aside in favour of crowning that moptopped twink Kalan Porter as the official *Canadian Idol*, Sokyrka is nothing if not complimentary.

"I really honestly think he was the one who should have won, and I thought that from the beginning," Sokyrka gushes without even a trace of insincerity, although she almost slips into cynicism when she starts evaluating the motivations behind the final results. "I think it was right for him to win, you know. It was right for the show, it was right for BMG, that kind of thing. For me it wasn't so right. I

mean, I'm older than him, and it wouldn't have been as easy."

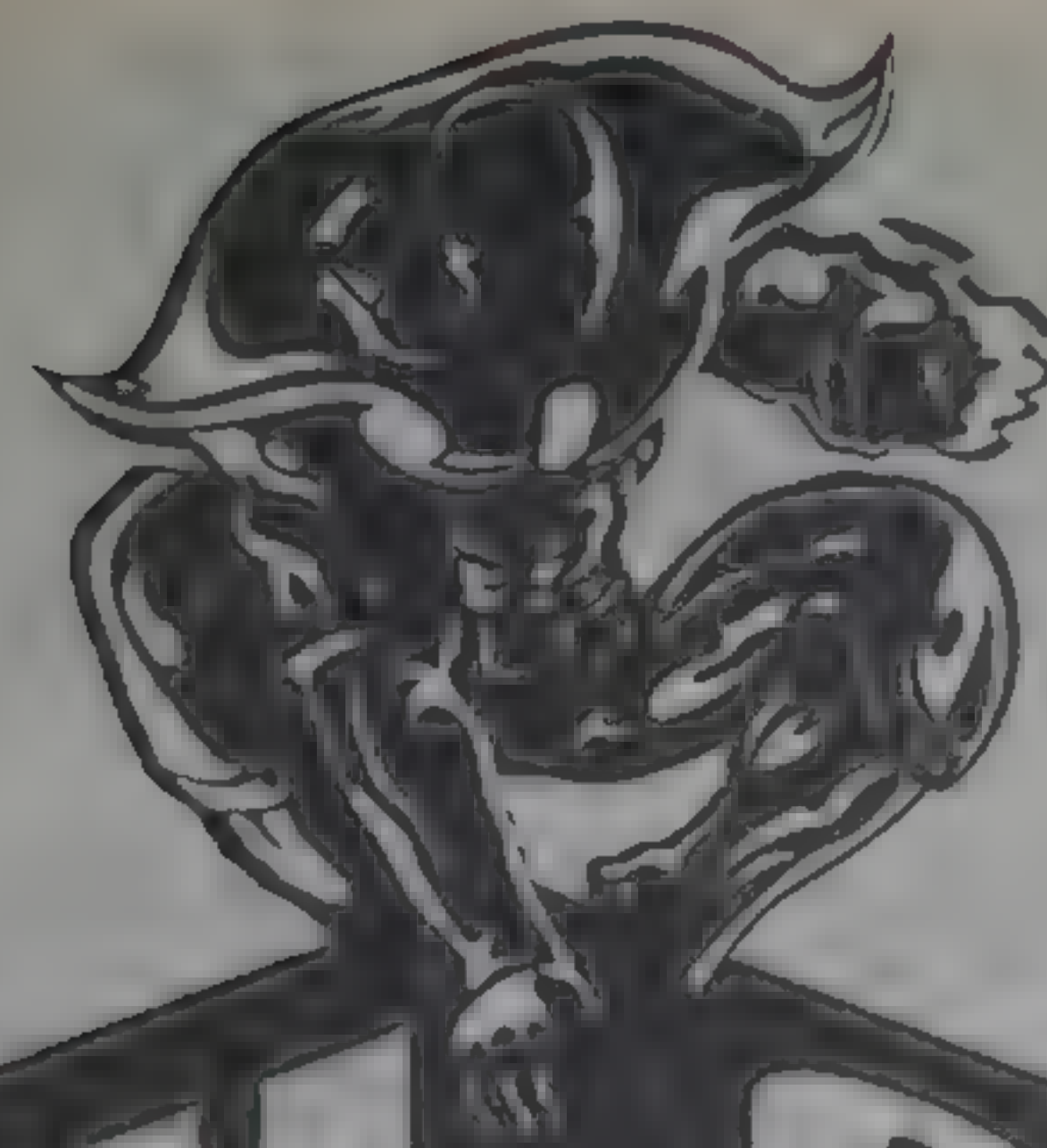
Even though the powers that be at *Canadian Idol* apparently found the sickeningly cherubic Porter to be a more immediately marketable property than Sokyrka, the show's de facto silver medalist has been quite successful of late, with her new album *These Old Charms* selling respectably across the country. Sokyrka hopes the album's sales are being propelled by her talent more than her cachet as a contestant on a glorified talent show, but she readily acknowledges the advantages the show has handed her. "*Canadian Idol* totally gave me that break, and I have no regrets about doing it," she says. "I see so many of my friends who are talented beyond talented who are just starving right now, and I look at myself and wonder, 'How the heck are you here?'" (RM)

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w/ Coded
Early show, doors 7 show 8



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AMON TOBIN
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ROLL IN ROCK OUT

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Deadline is Friday at
3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Duff Robison

BACKDRAUGHT PUB Open stage

BACKSTAGE TAP AND GRILL IDK, Face First; 9pm; \$2

CEILI'S Screech; 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS Rodriguez with Mo Lelever and Dan Skakun; \$4

GRINDER Open stage hosted by Audrey Lidster; 9-12pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues); 8:30pm-12:30am

O'BYRNE'S Red Shag Carpet; 10pm; no cover

ROXY Colleen and Amy

SIDETRACK CAFÉ Grand Theft Bus, Kitchens Passport, Marc Charron; 9pm; \$8 (door)

STARLITE ROOM Tsunami Bomb, Crowned King, The Loved Ones, Kane Hodder; all ages event; 7pm (door); tickets available at Ticketmaster, Blackbyrd, Freecloud, FS, Victory

URBAN LOUNGE Las Vegas Crypt Keepers, The B Movies; 11pm

VICTORY LOUNGE Stink Mitt, Kara Keith; no minors; 8pm

CLASSICAL

CITY HALL FOYER Lyrical Lunches: presented by Opera Nuova, part of the Vocal Arts Festival; 11:30am-1pm; free

DJS

ARMOURY Vintage Thursdays: retro rock, dance and old school hip hop

BACKSTAGE TAP AND GRILL Animation Station: tnp hop, drum 'n' bass with MC Deadly, Gundam, Dale Force

BILLY BOB'S LOUNGE Escapade Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BILLY BOB'S LOUNGE DJ Squiggles

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with Urban Metropolis

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top

40/dance with DJ Christian

GUTTY MARTINI Substance Thursdays: urban with Urban Substance Sound Cre, Invinceable, Spincycle, J-Money, Shortround, Echo; 9pm (door); no minors

KAS BAR Urban House: with DJ Mark Stevens; 9pm

NEW CITY LUNGE LOUNGE Rub A Dub Thursdays: reggae, ska, dub with Jebus and His Apostles

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests; no minors

OVERTIME BOILER AND TAPROOM SOUTH New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

THE ROOST Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

TAPROOM RESTAURANT AND LOUNGE Funkdafied Thursday: funk with DJ Leanne Fong

SAVOY Funk and downtown with Ben Jamin

STOLLI'S ON WHYTE Top 40 dance, R&B

VICTORY LOUNGE NRMLS WLCM Thursdays: electro, disco-punk, hip hop with DJ Nik7 and guests

WUNDERBAR HOF-BRAUHAUS DJs Wunderbar Hofbrauhaus: punk with Robin Schreffel

FRI LIVE MUSIC

ATLANTIC TRAP AND GILL Duff Robison

BELLA BEANS COFFEE CAFÉ Acoustic open stage; 7:30-10pm

BLIND PIG SlowBurn (blues/rock); 9:30-1:30am

CASINO EDMONTON Samantha King (country/rock)

CASINO YELLOWHEAD Lisa Hewitt (country/rock)

CEILI'S The Kick It Bros; 9pm

CITY ARTS CENTRE Bleeding Alarm, Field to Flood, Swingset Champion, The Johnsons, Eyes Full of Stars, The Girls Club 6pm (Door), 6:30pm (show); all ages event; \$8

FOUR ROOMS Rodriguez with Mo Lelever and Dan Skakun; \$4

J.J.'S PUB Typhoid Mary (rock)

JAMMER'S PUB The Dark Horse Band (country rock/classic rock); jammers welcome; 9:30pm; no cover

JEFFREYS CAFÉ AND WINE BAR Rollanda Lee (jazz); 8pm; \$5

JEKYLL AND HYDE Headwind ('60s/'70s

pop/rock); no cover

PEPPERS Magna Kum Loud **RED'S** Calling Penny, Burned, Resonate; no minors; 8pm (door); \$4

SIDETRACK CAFÉ Vailhalen (CD release party), Hot Little Rocket, The Release, 9pm; \$9 (door)

STARLITE ROOM Decide, Skinless, Immolation, Skinless, Misery Index, With Passion; all ages event; 6pm (door); tickets available at Ticketmaster, Blackbyrd, Megatunes, Freecloud, FS, Victory

URBAN LOUNGE U.T.B.; \$5

UNION HALL Ozzy

WHISTLESTOP LOUNGE The Whisky Kings

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

BILLY BOB'S LOUNGE Escapade Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Dance party with DJ Alvaro

CALIENTE Funktion Fridays: urban with DJ Invinceable; 10pm (door); no minors

ESCAPE ULTRA LOUNGE With Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Mod Club: '60s with DJ Blue Jay, DJ Trav VD; \$5

IRON HORSE Urban dance party

NEW CITY LUNGE LOUNGE Your Weekly AA Meeting: with Anarchy Adam and Jebus

NEW CITY SUBURBS Trasheteria: dogbeat, yipsy-core, hairpop with Micropulse and Miss Mannered

ONE ON WHYTE Retro, top 40, R&B with DJ Crownroyal

OVERTIME BOILER AND TAPROOM SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak **Downstairs:** DJ Jazzy; \$4 (member)/\$6 (non-member)

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House: with Friday resident DJ Luke Morrison

SAVOY DJ Busy B; no cover

SPORTSWORLD ONLINE AND ROLLER DISCO Top 40 request, mix of retro and disco; 7pm-12am

STANDARD All New Q107 Fridays: hosted by Harman B and DJ Kwake, live to air

STONEHOUSE PUB Top 40 with DJ Tysin

VICTORY LOUNGE Vindictive Metal Fridays: hosted by The Vindictive Bastard and guests

WUNDERBAR HOF-BRAUHAUS Vindictive Metal Fridays: hosted by The Vindictive Bastard and guests

SAWMILL CENTRE Manhattan (pop/rock); dinner/dance; 5pm (cocktails), 6pm (dinner), 9pm (dance); \$29.95

MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

SAT LIVE MUSIC

ALLIED ITALIAN KITCHEN Terry Jorden (piano); 7-10pm

ATLANTIC TRAP AND GILL Duff Robison

BELLA BEANS COFFEE CAFÉ Tom Sterling; 7:30pm

BLACK DOG FREEHOUSE Bob Cook and the Unheard Of

BLIND PIG SlowBurn (blues/rock); 9:30-1:30am

DAME FROM HELL Dame des Bananes Choir, Musicasur; 7pm (door), 8pm (show); \$12/\$8 (low-income/student/senior); tickets available at the door

CASINO EDMONTON Samantha King (country/rock)

CASINO YELLOWHEAD Lisa Hewitt (country/rock)

LA CITÉ FRANCOPHONE Anna Beaumont, Iren Bartok and Ron Long, Vic Jazz Choir, Mark & Hansi Klemm, Opera Nuova, Rhonda Withnell, JUBA, Edzinkool Kids; 7pm (auction)/7:30pm (music); \$20(door)/\$15 (student/senior/adv); tickets available at Southside Sound

DRUID (JASPER AVENUE) The Shufflehound with "Uptown" Freddy Brown (blues/roots); 4-7pm

FOUR ROOMS Rodriguez with Mo Lelever and Dan Skakun; \$4

GIU VANNI CAROTO PAX Patsy Amico and Brian Gregg (roots); 10:30am

GRINDER Dangerous Guise

HEART OF THE CITY FESTIVAL Various bands; 12:30-2:30pm; free

J.J.'S PUB Typhoid Mary (rock)

JAMMER'S PUB The Dark Horse Band (country rock/classic rock); jammers welcome; 9:30pm; no cover

JAX BEAN STOP The Shufflehound (blues/roots); 8:30-10:30pm; no cover

NEWCASTLE PUB Clock Werk (classic rock/country)

PEPPERS Magna Kum Loud

PLANET ZE Sandy Foster (CD release party); 7:30pm; \$20 (adv)/\$25 (door); tickets available at TIX on the Square

POWER PLANT Five O'Clock Charlie (tour kick-off party), Bramwell and the Leftovers, guest; no minors; 8pm (door); \$7 (door)

RED'S No One's Alone, Face First, Lithium, Son of Man, Prevail; no minors; 8pm (door); \$4

SHOVELL Deathhammer, The Mange, Shovelfoot

ROXY Red Shag Carpet, Rachele van Zanten

SAWMILL CENTRE Manhattan (pop/rock); dinner/dance; 5pm (cocktails), 6pm (dinner), 9pm (dance); \$29.95

SIDETRACK CAFÉ A Drive Thru Record (singer-songwriter CD release party), Jody Shenkarek, Stew Kirkwood, Daisy Blue Groat, Jason Plumb; 9pm; \$10 (door)

URBAN LOUNGE U.T.B.; \$5

WHISTLESTOP LOUNGE The Whisky Kings

CLASSICAL

AZIMUTH THEATRE ECCS (Edmonton Composers' Concert Society); 7pm; \$9 (door)

JOHN L. HAAR THEATRE Voice Dance 25 Years of Making Music: EKO Singers 8pm; \$15 (adult)/\$12 (student/senior); tickets available at TIX on the Square

DJS

BILLY BOB'S LOUNGE DJ Escapade Entertainment

BOOTS Flashback Saturdays: retro dance, house with Derrick

BUDDY'S NIGHTCLUB DJ Arrowchaser

DECADANCE Static: house with Lo and Tomek

ESCAPE ULTRA LOUNGE Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI Supreme Saturdays: urban with Invinceable, Big Sun, DJ Game; 9pm (door); no minors

HALO Those Who Know house with DJ Jr. Brown, Winston Roberts, Remo; no cover

IRON HORSE Urban dance party

NEW CITY LUNGE LOUNGE Ass Shakin' Funk with Cool Curt and Breakfluid

NEW CITY SUBURBS Punk/alt/pop/dance with Blue Jay and Nikrofeelya

ONE ON WHYTE Music 4 The Masses: retro, top 40 R&B with DJ Crownroyal

OVERTIME BOILER AND TAPROOM SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee 9pm-2am; no cover

RED STAR Indie rock, hip hop, rock, Brit pop with S Master F

THE ROOST Upstairs: Monthly theme parties, new music with DJ Jazzy **Downstairs:** Retro music with DJ Dan and Mike; \$4 (member)/\$6 (non-member)

RUM JUNGLE Rum Jungle legendary Saturdays: hip hop old school and R&B

SAPPHIRE RESTAURANT AND LOUNGE Unique house beats with Saturday resident DJ Tripswitch

SPORTSWORLD ONLINE AND ROLLER DISCO Top 40 request, mix of retro and disco; 7pm-12am

STANDARD Live to Air 96X **STONEHOUSE PUB** Top 40 with DJ Tysin

VICTORY LOUNGE USA vs UK/Hiphop vs. House: with DJ Jason LP; 8pm

SUN LIVE MUSIC

BLACK DOG FREEHOUSE

BLIND PIG PUB AND GRILL

CASINO AND JAMES TEA

NEW CASTLE PUB

NEW CITY LIKWID LOUNGE

STOLLI'S ON WHYTE

THE GRINDER

WUNDERBAR HOF-BRAUHAUS

YARDBIRD SUITE

CLUB K CAFÉ Under the
Sundays: DJ Dudeman,
Osmunds; 9pm; \$6

CLASSICAL

FINE ARTS BUILDING

HOLY TRINITY ANGLICAN CHURCH

The Strathcona
String Quartet; 3pm; \$10
(door)

JOHN L. HAAR THEATRE

Voice Dance 25 Years of
Music; 2pm; \$15 (adult)/\$12
(student); tickets
available at TIX on the Square

TIMMS CENTRE LOBBY

Vocal Arts Festival; 3pm; \$10

DJS

BACKSTAGE TAP AND GRILL

Industry Night; with
Atomic Improve, Jameks and
others

BUDDY'S NIGHTCLUB Sexy
Sundays: all night and all
request dance party with DJ
Eddy Toonflash

CALIENTE Urban Ladies
Night Sundays 9-11, The
Bounce, DJ Invinceable,
Game, Weapon X, 10pm, no
cover

THE GRINDER Soul Sundays
with Rocko

NEW CITY LIKWID LOUNGE Bust A Nut with
Remo and Cool Curt

ONE ON WHYTE Sunday
Hospitality House Party: with
DJ Crownroyal

RUM JUNGLE Service
Industry Night

SAVOY French pop mixed
with Deja DJ

STOLLI'S ON WHYTE
Somatic Sunday: progressive
beats with DJ EightSix, DJ
Diekt, guests

VICTORY LOUNGE Self Help
Sundays: punk rock, hip hop
with DJ Slipped Disc

**WUNDERBAR HOF-
BRAUHAUS** A Whole Lot of
Shakin' Sundays: rockabilly,
psychobilly

MON LIVE MUSIC

HONEST MUR'S BAR AND GRILL

Open stage/jam every
Monday hosted by the Retro
Rockets Band; 8pm-midnight

L.B.'S PUB

House band;
9:30pm-1am; no cover

SIDETRACK CAFÉ

Open stage Mondays, hosted by
Ben Spencer; 9pm; no cover

TAPHOUSE

Monday Live:
with Big Tickle; 8:30-
11:30pm; no cover

DJS

BLACK DOG FREEHOUSE

DJ Pennyntary

BUDDY'S NIGHTCLUB

shley Love and DJ Alvaro
Sundays: all night and all
request dance party with DJ
Eddy Toonflash

GUilty MARTINI Urban
Substance Thursdays: with
Urban Substance Sound Crw,
Invinceable, J-Money,
Shortround, Echo

NEW CITY LIKWID LOUNGE Electro, Brit pop
and more with Miss
Mannered and Lance

O'BYRNE'S Hip Mondays:
industry night with DJ
Finnegan, live music

STOLLI'S ON WHYTE Manic
Monday: old skool R&B, hip
hop with Harman B and DJ
Kwake

VICTORY LOUNGE iPod
Mondays: be your own DJ,
bring your iPod

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL

Open stage with Mark Ammar

DRUID (JASPER AVENUE)

Open stage with Chns
Wynters and guest

LEGENDS PUB

Open jam
hosted by Gary Thomas

O'BYRNE'S

Celtic night with
Shannon Johnson and friends;
9:30pm

SIDETRACK CAFÉ

Mood
Ruff, Politic Live, Intricate
Minds; 9pm; \$10 (door)

URBAN LOUNGE

Salsa and
the City; 9pm; Salsa dance
lessons 8pm; \$5 (door)

YARDBIRD SUITE

Jam with
Dave Babcock; 8pm (door),
9pm (show); \$3

CLASSICAL

WINSPEAR CENTRE

The
Mozart Effect: The French
Edmonton Symphony
Orchestra featuring Martin
Riseley (violin), Elizabeth Koch
(flute), Lidia Khaner (oboe),

William Harrison (bassoon),
Alyce Macdonald (French
horn); 7pm

DJS

BLACK DOG FREEHOUSE

Viva: with DJ Sean

BUDDY'S NIGHTCLUB

Top
40 with DJ Stephan

CALIENTE

Bashment
Tuesdays: reggae with Bomb
Squad, Q.B., Chrome Nine,
Southside Sound, open mic

FILTHY McNASTY'S

Twisted
Trivia with DJ Whit-Ford

NEW CITY SUBURBS

Bingo:
hosted by King Flux Alpha and
DJ Dildozer

THE ROOST

Fleming Bingo:
with DJ Janny; 8-midnight; \$1
(member)/\$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE

Tapa Tuesdays:
popular house beats with DJ
Kevin Wong

VICTORY LOUNGE

Liberation
Tuesdays: emo, hardcore,
punkrock, screamo, classics
and more with DJs Leithal and
Liam Harvey Oswald

WUNDERBAR HOF-BRAUHAUS

Reggae, ska

WED LIVE MUSIC

ATLANTIC TRAP AND GILL

Open mic; 8pm

NEW CITY LIKWID LOUNGE

Blonde Redhead, 302 Acid,
guests

O'BYRNE'S

Chris Wynters and
friends; 9:30pm

PLEASANTVIEW HALL

Northern Bluegrass Circle
Music Society bluegrass jam;
7:30pm

ROSSDALE COMMUNITY HALL

Little Flower open stage
hosted by Brian Gregg; 8pm

SIDETRACK CAFÉ

Trevor
Tchir, Cam Penner and The
Gravel Road, Yael Wand; 9pm;

\$8 (door)

CLASSICAL

TIMMS CENTRE

A Midsummer
Night's Dream: by Benjamin
Britten presented by Opera
Nuova, part of the Vocal Arts
Festival; 7:30pm; \$32.50
(adult)/\$25 (student/senior)/
\$10 (student rush seating, one
hour prior to performance);
tickets available at
TicketMaster

BACKROOM VODKA BAR

Wild Cherry: deep house/pro-
gressive/breaks with Trpswitch
and guests

BLACK DOG FREEHOUSE

Glitter Gulch: with DJ Buster
Friendly; no cover

BUDDY'S NIGHTCLUB

Punk
rock, electroshock with DJ
Eddy Toonflash

J.J.'S PUB

Subculture Night:
psychobilly, rockabilly, punk
with DJ Kustom

LEGENDS PUB

Hip-Hop/R&B
with DJ Spincycle

NEW CITY LIKWID LOUNGE

Gong Show: glam, rock 'n'
roll, metal with Skinny J

RED STAR

Funk 'n' Soul: funk,
disco, soul with Junior Brown

THE ROOST

Amateur Strp
Weena Luv, Sticky Vicky with
DJ Alvaro; \$1 (member)/\$4
(non-member)

STANDARD

Wednesday Gone
Wild Feat: with DJ Nestor
Delano

STARLITE ROOM

Wednesday's Revisited: '80s, alt
rock, progressive dance with
DJ Jason LP; 8pm

STOLLI'S ON WHYTE

Velvet: urban electronica with
Derelect and Souls

VICTORY LOUNGE

Our Souls For Rock 'n' Roll:
classic/retro rock, new hits
with the Juggernaut; no cover

WUNDERBAR HOF-BRAUHAUS

Hardcore DJs

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LAS VEGAS CRYPT-KEEPERS
And **THE B-MOVIES**

FRIDAY-SATURDAY JUNE 10-11

U.T.B.

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THE LUCID DREAM AND TOXIN

THURSDAY JUNE 16

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VENUE GUIDE

ARMOURY

10310 85 Ave
439-3388

ATLANTIC TRAP AND GILL

439-3388

BACKDRAUGHT PUB

8307-
439-3388

BACKROOM VODKA BAR

439-3388

BLACK DOG FREEHOUSE

12536-137 Ave, 437-5483

BELLA BEANS COFFEE CAFÉ

13236-118 Ave, 454-2211

BILLY BOB'S LOUNGE

439-3388

BILLY BUDD'S LOUNGE

9839-61 Ave, 438-1141

BLACK DOG FREEHOUSE

10425-82 Ave, 439-1087

BLIND PIG PUB AND GRILL

52 St. Anne St. St. Albert, 418-
4392

BUDDY'S NIGHTCLUB

439-3388

CALIENTE

10815 Jasper Ave,
425-0850

CARGO AND JAMES TEA

SHOPPE 10634-82 Ave, 433-
8171

CASINO (EDMONTON)

7055
Argyll Rd, 463-9467

CASINO (YELLOWHEAD)

12464-153 St, 463-9467

CEILI'S

10338-109 St, 426-
8888

CHRYSLER'S PUB

2021 Milbourne Rd, West,
439-3388

LA CITÉ FRANCOPHONE

8627-91 St, 473-0545

CITY ARTS CENTRE

Drama
Room, 10943-84 Ave

CITY HALL FOYER

Churchill
Square, 487-4884

DECADANCE

10018 105 St,
439-3388

DRUID (Jasper Avenue)

11066 Jasper Ave, 454-9928

DRUID (South)

2940 Calgary
Trail, 465-6800

DUSTER'S PUB

6402-118 Ave,
439-3388

ELAP'S ULTRA LOUNGE

WEM, 489-1330

FILTHY McNASTY'S

82 Ave, 432-5224

FINE ARTS BUILDING

Room
10018 105 St, 439-3388

FOUR ROOMS

Edmonton
Centre, 102 Ave, 426-4767

GAS PUMP

10166-114 St,
439-3388

488-4841

ELIZABETH CARRUTHERS

108 Ave, 95 St

GRINDER

10957-124 St, 453-
1709

GUilty MARTINI

10338-81
Ave, 433-7183

HALO

10538 Jasper Ave, 423-
HALO

HEART OF THE CITY FESTI- VAL

10821-96 St, 497-2211

HOLY TRINITY ANGLICAN CHURCH

10037-84 Ave, 439-
8888

HONEST MUR'S BAR AND GRILL

8937-82 Ave, 463-6397

IRON HORSE

8101 Gateway
Bld, 438-190

AMADAN LADYHAWK

(HAIRING FROM VANCOUVER, BC)

FRIDAY
JUNE 17
VICTORY LOUNGE
NO MINORS (DOORS AT 8PM)

\$1.00 HIBALLS
\$2.00 COLD SPRING LAGER
UNTIL 11 PM

the return of the classic

WEDNESDAY

in the Main Room
RETROALTERNATIVEDANCE
with DJ Jason LP

down in the Victory Lounge
PANIC with DJ David Stone
21st CENTURY ELECTRO DISCO ROCK MASHUP

Starlite



Thru's company

Rob Malowany
kicks the
compilation-disc
jinx with his *Drive
Thru Record* series

By ROSS MOROZ

You sort of have to wonder why anyone in their right mind would want to put together a compilation album. It's not that it wouldn't be fun—after all, everyone liked making mixtapes back in those heady, pre-iPod days. No, the problem with compilation albums is that they usually tend to, um, suck. Indeed, it seems that as long as there have been banal, vacuous “artists” recording one-off novelty hits, there's been a cabal of music industry suits patiently waiting to amalgamate these musical abortions onto any number of Solid Gold or Big Shiny albums.

It is with this admittedly dubious pedigree firmly established that local musician Rob Malowany goes about explaining his idea to put together a much different kind of compilation—and while he acknowledges that historical precedent is largely stacked against a so-called “great compilation CD,” Malowany thinks there are some key differences between his project and, say, *Dance Mix 91*. (You remember... “Rhythm Is

a Dancer” and all that.)

“My friend Gord [Collins] wanted to put together a compilation record of local singer/songwriters, and I came up with the idea of actually recording the compilation ourselves,” says Malowany, laying out the process that eventually produced the first volume of *A Drive Thru Record*, which was recorded in May of 2004 and released a little less than

PREVIEW LOCAL

a year ago, and the just-completed *Volume 2*, which will be unleashed upon the record buying public this week. “The way it works is we book the studio [Wolfwillow Sound] for a whole week. Then we have three or four artists come in every day, and they get about three hours max to teach the song to the house band [bassist Greg Johnson and drummer Greg Ferguson] and totally complete their recording.”

This unconventional recording process stands in stark contrast to the manner in which most multi-artist albums are compiled. Malowany admits simply soliciting finished tracks from the artists he wished to feature on the disc would have been easier, but he feels this more time-consuming procedure yields far superior results. “It sort of makes for a very cohesive sounding record, as opposed to compilations where artists submit their songs,” he

says, noting that often artists who happened to be hanging around the studio would spontaneously collaborate on tracks. “In general, I think the project inspires a good community environment where people work together.”

THE THOUGHT OF completely rehearsing, arranging, recording and mixing a song in an afternoon might seem insane in a world where artists can spend weeks in a studio obsessing over minutiae, but Malowany says that whatever qualms any of the contributors may have felt seemed to dissipate fairly quickly. “I think some of them were little apprehensive off the top,” he says, “but so far I've only gotten positive feedback from every artist, and I think that has to do with the talent of Greg and Greg—they're really easygoing and fun to work with.”

“This project pushes artists to try to do something that they haven't had the opportunity to do before,” he continues, “and it really showcases the songwriting ability of the performer more than anything else. In the end, what makes it work is it is a great song.”

Still, some songs are greater than others, and you can't help but wonder if Malowany has a favourite among all the tunes included on his compilations. “Everyone always asks me that, and I really can't choose,” he replies, laughing. “I get to pick all the artists, and I am really lucky to have that privilege, so of course I like them all.” ☺

Artist Listing for Drive-Thru II

Jason Plumb • Mike Plume • Joel Stewart • Shawn Jonasson
Paul Bellows • Ben Sures • Robin Hunter • Lyle Bell • Jody Shenkarek
Ayla Brook • Daisy Blue Groff • Wendy McNeil • Brent Oliver

A DRIVE THRU RECORD II CD RELEASE

With Jody Shenkarek, Stew Kirkwood,
Daisy Blue Groff and Jason Plumb •
Sidetrack Café • Sat, June 11

FESTIVAL PROGRAM



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celebrates



WELCOME FROM THE EDMONTON PRIDE WEEK SOCIETY

THE EDMONTON PRIDE WEEK SOCIETY welcomes you to Pride Week 2005. This year our theme is Grow. The awareness of the Gay, Lesbian, Bisexual, Transgender (GLBT) community has been growing over the past year and this is our week to celebrate how far we have come. We invite everyone to come out and enjoy the festivities and help this year grow to the largest pride week that Edmonton has ever seen. Edmonton Pride Week 2005 begins on June 17, 2005 with the Pride Awards for the GLBT community and will end on June 26, 2005 with the Big Fresh Brunch. Since it's beginning the Edmonton Pride Festival has grown from a small gathering to a series of events over ten days. Indulge yourself in the diverse array of entertainment and resources available for your enjoyment as you celebrate Pride Week in Edmonton.

Kicking off Pride Week will be the Pride Awards. The flag raising and Pride Awards will be held at City Hall starting at 7pm with a reception to follow. All are welcome to attend the evening and celebrate the recognition of individuals within the GLBT community. This year we are expecting close to 12,000 people to participate in the annual pride parade on June 18, 2005 at 2pm. The parade will begin at Jasper and 108 Street and end on 99 Street at Sir Winston Churchill Square. The Pride Parade has grown bigger and better every year and this year we expect just the same. At the "after parade" which will be held in Churchill Square the Edmonton Rainbow Business Association (ERBA) Business Fair will be set up for everyone to check out and support GLBT businesses. Community groups will also be present, displaying information on their activities in our area. There will be the beer gardens and after parade entertainment until 7:30pm. Make sure to show your support for the GLBT community by joining in the parade or watching the participants celebrate Pride. For those of you are looking for something to do following the Pride Parade, the Womonspace Pride Dance will be held at the Hellenic Hall from 9pm-2am.

Other events scheduled for the week include, Bonfire of Rainbows - A Punk Music Event on Wednesday June 22, 2005 at the Power Plant on the University of Alberta Campus. Doors open at 7pm and show starts at 8pm (may contain sexually explicit content). The Acts of Pride - An Evening of Queer Music, Theatre, Dance and Prose takes place on Friday June 24, 2005 at La Cite Francophone. Doors open at 7pm and the show begins at 8pm. On Thursday is the EVM Concert & Reception featuring the Derivative Duo held at the Provincial Museum with a reception to follow at Pride Centre of Edmonton. Saturday June 25, 2005 is the Pride Dance to be held at the Citadel Theatre from 8pm-2am. Wrapping up Pride Week is the free Big Fresh Brunch on Sunday June 26, 2005 starting at noon. Tickets for the Bonfire of Rainbows, Acts of Pride

and EPWS Pride Dance will be available through Tix On The Square, Earth's General Store and Pride Centre of Edmonton

Edmonton Pride Week Society would like to thank our many volunteers that help to make the Edmonton Pride Festival a successful event. It takes hundreds of volunteer hours to coordinate and staff events that we all get to enjoy. So don't forget to raise your glass to the volunteer as you partake in the celebrations!

Right next to the volunteers we need to thank are our multitude of sponsor and advertisers who make it possible for the Edmonton Pride Week festival to continue to grow. Please take the time to recognize, thank and patronize these individuals and businesses for their continuing support of the Edmonton Gay/Lesbian/Bisexual/Transgender community. Sponsors are listed in the centre of the program.

Once again the Edmonton Pride Week Society is continuing to support the GLBT community by committing to the distribution of the excess profits of the EPWS sponsored events. The profits from these events above and beyond the amount of funds required for the start up of next year's events will be distributed to the community through volunteer hours pledged.

Pride Week serves as a reminder of the accomplishments we have made as a GLBT community over the past decades. It is through further development and organization that the GLBT community will continue to grow and strengthen, earning more rights and freedoms for those within our community. Alberta is still one of the last regions in Canada opposed to the equal rights of all peoples, namely in the areas of same-sex marriage and adoption. Our voice must continue to be a presence in society in order to show that we deserve the same rights as all. Show your Pride by adding to the continued growth of the Edmonton Pride Week Parade. Come down to the EPWS festival to celebrate the accomplishments and steps that our community has taken this year. Show how we have grown over this year's challenges and enjoy the many faces of our community at all the events. Happy Pride 2005!

BEST WISHES,

THE EDMONTON PRIDE WEEK SOCIETY EXECUTIVE

LANCE ANDERSON
(Co-Chair)
RAEANNE JOHNSON
(Co-Chair)
CANDY HOLMSTROM
(Treasurer)
CARLY LARSEN
(Secretary)
KEN MACDONALD
(Pride Awards Co-ordinator)
KATHY DASILVA
(Dance Co-ordinator)

ACTS of PRIDE

Cabaret and Silent Auction

An Evening of Queer Music, Theatre, Dance and Prose

June 24/05

Doors 7 p.m. • Show 8 p.m.

La Cite Francophone

8627-91 Street

FEATURING:

Althea Cunningham
DD Cupps
The Derivative Duo
Bryce Kulak
Julie Lloyd
Andy Northrup
Out Is In
and more...

Tickets \$15.00

\$20.00 for the show

Available at: Earth's General Store,
Edmonton Pride Centre,
All Major Pride Events
TIX ON THE SQUARE 420-1757



**Message from His Worship
Mayor Stephen Mandel**



I would like to extend a sincere Welcome to the City of Edmonton to everyone participating in Pride Week! I hope you will have a rewarding and enjoyable time in our city.

I want to extend my personal greetings and congratulations to everyone who is participating in the many events being held in the City of Edmonton this week. I expect you will have many interesting and informative discussions and have a chance to have some fun!

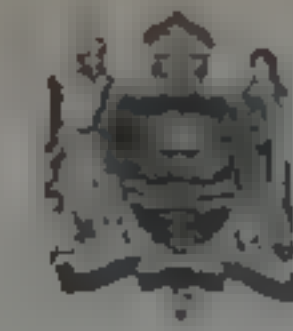
While you are in town I hope you take the time to see and enjoy all the wonderful aspects of Edmonton. The City is a dynamic, diverse community whose hospitality is second to none. Our city offers great restaurants, a beautiful river valley and a spectacular arts community, guaranteed to have participants in Pride Week coming back for more.

On behalf of City Council and the Citizens of Edmonton, Alberta's Capital City, I extend best wishes for an outstanding week.

Yours truly,

Stephen Mandel

Stephen Mandel
Mayor



OFFICE OF THE COUNCILLORS

CONGRATULATIONS

PRIDE WEEK 2005!

As members of City Council, we appreciate that local communities that have pride make for a strong city. **Growing Community with Pride** is a fitting theme for Pride 2005. We join you and all Edmontonians in celebrating a week of Pride!

Janice Melnychuk
Janice Melnychuk, Ward 3

Linda Sloan
Linda Sloan, Ward 1

Jane Batty
Jane Batty, Ward 4

Karen Leibovici
Karen Leibovici, Ward 1

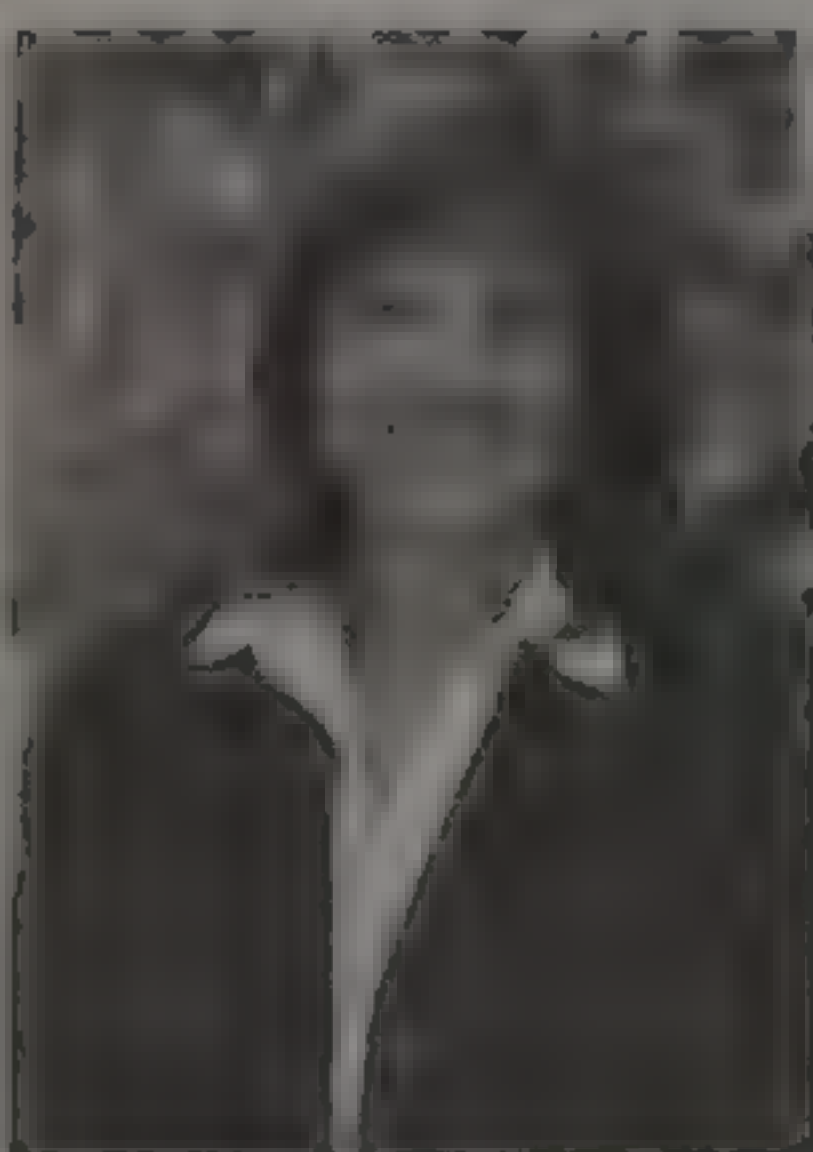
Dave Thiele
Dave Thiele, Ward 6

Michael Phair
Michael Phair, Ward 4

CONGRATULATIONS FROM



Jane Batty
Councillor Ward 4



Karen Leibovici
Councillor Ward 1



Linda Sloan
Councillor Ward 1



Janice Melnychuk
Councillor Ward 3




Michael Phair
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Councillor Ward 6

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Why the Parade Matters

From an article by Paul Varnell that originally appeared June 27, 2001, in the Chicago Free Press..

AS RIOTS GO, the June 1969 "Stonewall Riot" was a fairly small affair. If there were not parades and events on occasion to commemorate it, it would probably not loom large in our collective memory.

But at some point, New York gays, delighted that some of them had stood up to abusive police, decided to hold an annual demonstration to commemorate that fact and promote gay pride.

Do we know how that came about? Beginning in 1965, Washington gay activist Dr. Frank Kameny and New York's Craig Rodwell had organized a July 4th "Annual Reminder" picket at Independence Hall in Philadelphia as a reminder that gay Americans were deprived of fundamental human rights.

But in the fall of 1969, a few months after Stonewall, Rodwell, who by then had opened his Oscar Wilde Memorial Bookstore, proposed that the "Annual Reminder" be changed to a New York "demonstration" commemorating gay resistance to be called Christopher Street Liberation Day.

His idea, he wrote, was to encourage gays and lesbians to "affirm our pride, our life-style and our commitment to each other. Despite political and social differences we may have, we are united on this common ground."

He also suggested that gay organizations around the country hold similar demonstrations on the same day: "We propose a nationwide show of support."

The idea spread rapidly. That first year, 1970, both Chicago and Los Angeles held similar marches. San Francisco held a "gay-in" in Golden Gate Park and finally started holding a parade in 1972.

Now virtually every large city and many small ones hold gay pride parades as gays in smaller and smaller cities take the initiative to become publicly visible in their hometowns.

Some in the GLBT community criticize the parades, or affect to be "beyond all that." Maybe so, but it is important



to keep in mind what the parades accomplish.

The parades are an opportunity to gain visibility and publicity for GLBT people even when there is no specific grievance and political goal at stake. They are pro-active rather than reactive, gay affirming, not gay-defensive.

The parades get the attention of politicians and the mass media (newspapers, television). Neither group would believe there is such a significant and diverse if not for the parades. That forces them to take us more seriously when we do have an issue.

The Stonewall riot itself got six short paragraphs deep inside The New York Times but the first gay pride parade made the front page. Out of the closets and into the headlines.

The parades show the general public the fundamental normality of most GLBT people. In spite of what the media chooses to portray, most of the people in the parade look pretty much like their

friends and neighbours.

GLBT people sometimes fear that men in leather jock straps, drag queens or go-go boys in bikinis harm "our" image. But except for religious zealots who dislike us anyway, spectators are probably more impressed with the glitzy glamour and that the men are healthy, good looking and in such good shape

The parades give a wide variety of gay groups an annual chance to publicize themselves and encourage their members to be more open by participating in the parade. And the sheer variety of non-sexual gay interest groups has to impress anyone watching: from churches to softball leagues, from high school students to parents and friends, from families with children to political groups.

But most of all, the parades enable GLBT people to see lots of other GLBT people, more than they have seen anywhere else, more than they can imagine seeing. That can be enormously encouraging, inspiring and even deeply moving for many gays and lesbians. In fact, a "first parade" is one of the most affirming experiences most GLBT people remember.

According to Nagourney and Clendinen's "Out for Good," that first march in New York started off from Greenwich Village with just a few hundred people. But as the marchers walked rapidly up Sixth Avenue they would recognize friends watching from the sidelines and urge them to join.

When march leaders reached Central Park and mounted a bluff overlooking the grassy Sheep Meadow area, they looked back "and behind them — stretching out as far as they could see — was line after line after line of gay people and their supporters, at least 15 blocks worth. ...

"No one had ever seen so many gays in one place before. On top of the bluff, many of these men and women, who had grown up so isolated and alone, stood in silence and cried. "The parade is important. The decision to have a march was the key element in producing the rapid proliferation of gay visibility and activism that followed. Remember that the next time someone criticizes the parade. No gay person must ever feel alone again.



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Cruiseline is a division of Pink Triangle Press, a gay-operated, not-for-profit company that also publishes Xtra!, Xtra! West & Capital Xtra! Every time you hook up or chat with someone on Cruiseline, you are helping to support your community.

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Edmonton Vocal Minority

EVM IS A MIXED-VOICE CHORUS that has been around for over a dozen years. By mixed-voice we mean both women and men sing in the choir. It doesn't refer to any "transitioning" singers, although, come to think of it, that can apply as well! The choir offers something for everyone by providing expert vocal instruction and numerous performance opportunities. EVM welcomes amateur shower divas as well as experienced singers. If you can carry a tune, you've passed the audition.

The minority part of the choir's name comes from the fact that most of its members are Gay or Lesbian. If you read between the lines, that means FABULOUS parties. Although the majority of the members are from the LBGTQ community there are many straight singers as well, music is the unifying theme. Everyone is welcomed in a positive, accepting environment.

As part of the 2005-2006 season EVM will be travelling to Vancouver to participate in the Canadian Unison Festival 2006. This will be in addition to the choir's two regular concerts and numerous community appearances:

Come and meet the choir. EVM rehearses from September to June every Monday evening from 7:30-9:00. The two dates to circle on your calendar for joining the choir for the 2005-2006 season are September 12 or 19. We rehearse at Ashbourne Place - 11148 84 Avenue. Just show up at one of those rehearsals and there will be a friendly face to help get you settled. If you would like more information check out the web site at www.evmchoir.com, send an e-mail to sing@evmchoir.com, or call (780) 479 2038.

Womonspace

Womonspace is a social and recreational society in Edmonton. We are a non-profit volunteer organization. Our purpose is to foster a positive lesbian identity amongst ourselves and the larger community. We hold dances, produce a newsletter and organize other activities and special events.

Plans in the works include:

September 10th, 2005 as the date to gather as a board and develop a strategic plan that will outline the formation, prioritization, implementation and evaluation of Womonspace programs and services.

Our furniture has arrived enabling us to organize the newly established office and formally invite you to come in for a visit (10010 109 St.).

Don't miss out on the membership discounts that will be available until June 18th. These are: a 10% discount off the regular membership price, free admission to the June 18th Unity Dance by signing up a friend who was not a previous member of Womonspace, a free drink ticket along with

free admission to the June 18th Unity Dance if a membership is purchased at the door, eligibility to win a grand draw prize for members only at the June 18th Unity Dance.

Please join us for these upcoming events:

- 1) tentatively set for 2nd week of June - Womonspace Coffee House, Location & details to be announced.
- 2) June 18th - Unity Dance, Hellenic Hall, Everyone welcome!
- 3) July 16th - Carol Cattell Classis Golf Tournament, Bashaw, Alberta, Non-members welcome!
- 4) August 21st - Womonspace Slo-pitch Tournament, Everyone welcome!
- 5) September 17th - Womonspace Dance, Bellevue Community Hall (7308 112 Avenue), everyone welcome!
- 6) October 15th - Womonspace AGM and Dance, Bellevue Community Hall (7308 112 Avenue), everyone welcome!
- 7) December 31st - Tentative New Year's Eve Dance, Location to Be Announced, Everyone welcome!



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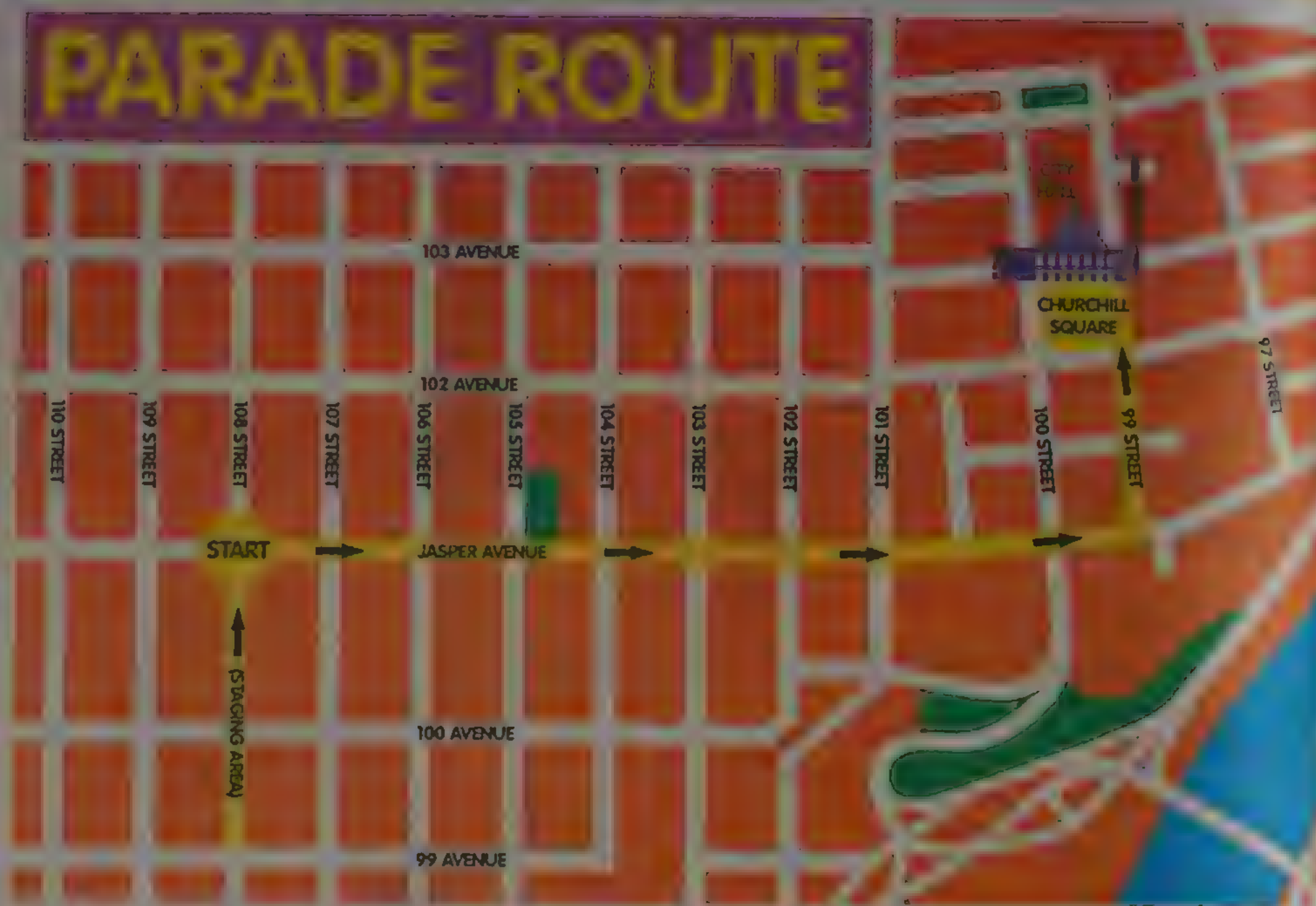
12120 Jasper Avenue, Edmonton Tel. 780.433.7374



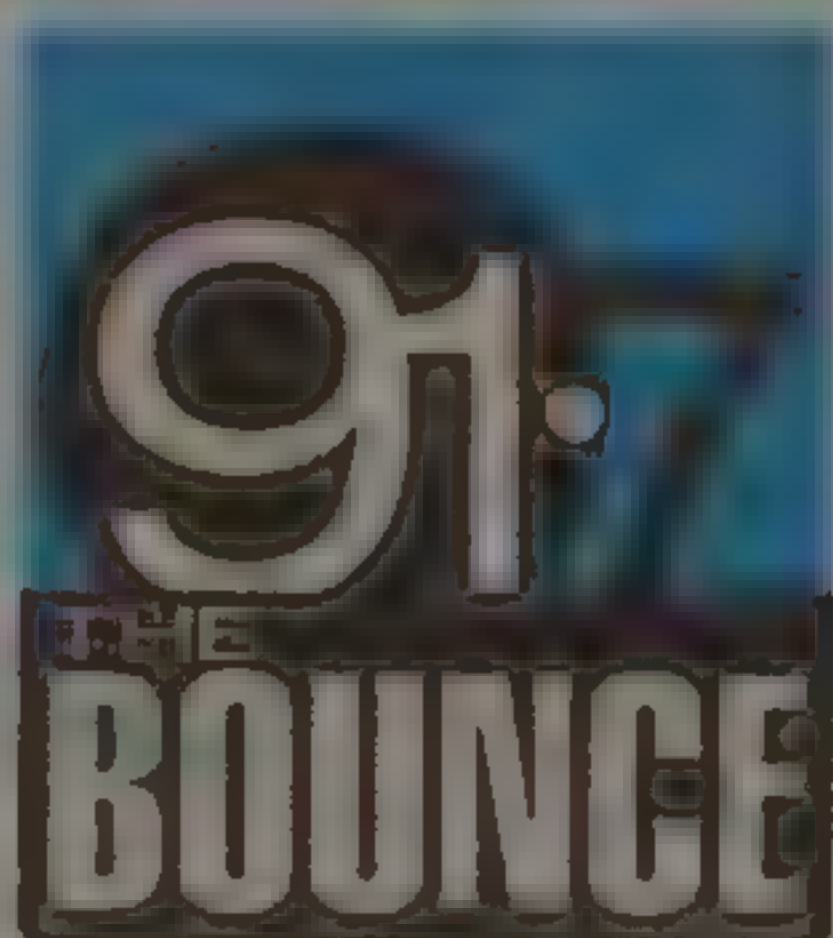
Embedded in the Edmonton Police Commission's philosophy of Community Policing is the challenge to enhance the quality of life for all the citizens and groups of Edmonton by working with them in the creation of safe communities. To this end the Edmonton Police Commission is pleased to work with and be supportive of the Gay and Lesbian Community as they likewise work to enhance their quality of life.

The Commission recognizes the efforts of the Gay, Lesbian, Bi-Sexual and Transgendered Community as they celebrate Edmonton Pride Festival 2005.

GROW!



Thank you to our Festival Sponsors



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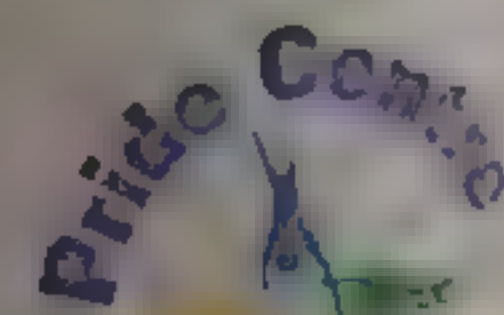
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Edmonton Pride Festival 2005

June 17 to 26

EVENTS

Friday, June 17, 7 pm

Pride Awards and Flag raising at City Hall. Reception to Follow at The Kids in The Hall Bistro
Hosted by Murray Billet and Julie Lloyd. Performance by Edmonton Vocal Minority

Saturday June 18 - PARADE DAY!

Parade starts at 2pm at 108 Street and Jasper Avenue, goes down Jasper Avenue and ends at Churchill Square and 99 Street. For entries contact CJ at cjfi@telus.net. All entries must be pre-registered.

Pride Festival, 3:00-7:30, Sir Winston Churchill Square
• Music, Beer Gardens and more
• ERBA Business Fair - contact nchamney@telusplanet.net to book your display space.
• Community Resource Fair - Non-profit community groups can contact lance@prideedmonton.org to book free display space.
• Beer Gardens - ID Required (Entertainment includes Edmonton's Pride Squad, Bryce Kulak, Amy Bishop and Andy Northrup.)

Womonspace Pride Dance at The Canadian Hellenic Hall, 10450-116 Street. Mixed dance hosted by Womonspace. Tickets available at Earth's General Store, B&D Emporium and Pride Centre of Edmonton.

Monday June 20

Pride, Community, the Police Commission & the Police Service

A reception hosted by Michael Phair. City Hall, main floor, 5 pm to 7 pm. Everyone welcome!

Wednesday June 22

Bonfire of the Rainbows

A Funk style entertainment extravaganza! The Power Plant, U of A, doors open at 8pm.

Featuring - Teenage Surf Invasion, Falconhawk and CAPTAIN GUNEXPERIMENT

(This event is not suitable for all ages and may contain explicit images and language.)

Tickets available at Tix On The Square, Earth's General Store and Pride Centre of Edmonton.

Thursday June 23

Edmonton Vocal Minority presents
"One World Many Voices" with The Derivative Duo (Seattle)

Provincial Museum of Alberta Theatre (12845-102 Avenue), 8:00 pm. Tickets available from Earth's General Store, The Front Page, TIX on the Square. Information: (780) 479-2038

Friday June 24

Acts Of Pride

An evening of music, comedy and theatre
Featuring The Derivative Duo, Bryce Kulak, Althea Cunningham, Julie Lloyd and many more!
La Cite Francophone, 8627-91 Street, Doors open at 7:00, Show at 8:00. Tickets available at Tix On The Square, Earth's General Store and Pride Centre of Edmonton. ID Required

THE ISCWR presents
The 18th Annual Mr. and Mz. Gay Edmonton Pageant - Boots at 10 PM. This is a fundraiser for the ISCWR John M. Kerr Memorial Scholarship Fund.

Saturday June 25

Pride Dance

Citadel Theatre, Sir Winston Churchill Square, 8pm to 2am. Tickets available at Tix On The Square, Earth's General Store and Pride Centre of Edmonton. ID Required

Sunday June 26

Family Brunch and Penny Carnival

Free! Hosted by The Big Fresh, 12120 Jasper Avenue
12:00 - 2:00

EDMONTON VOCAL MINORITY PRESENTS...

ONE WORLD, MANY VOICES

WITH
THE DERIVATIVE DUO

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With their fine musicality and sidesplitting comedy, they recreate the real opera experience...until you listen to the words

THURSDAY, 23 JUNE 2005 / 8:00 PM
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ASL Interpretation Provided



EVM

Tickets: \$15/\$10 from
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W O M O N S P A C E

womonspace unity dance

June 18, 9 pm to 1 am

Hellenic Hall, 10450-116 St

Tickets \$10.00 Womonspace members
\$15.00 non-members

Advance tickets available at:

Earth's General Store (10832 Ave)

Pride Video (1012-104 St)

B&D Emporium (101, 11745 Jasper Ave)

Pride Centre of Edmonton (10010-109 St)

Your New and Improved GLBTQ Community Centre
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Happy Pride Week from the Board of Pride Centre!

WHAT A YEAR IT HAS BEEN!! It is hard to put into words; the hours and hours of endless brainstorming and planning done by so many to put on this fabulous week of festivity!!

Edmonton Pride Week's Festival depends on the volunteer help of many people across the city, from many different groups! This year, many representatives from different community groups worked together on the EPWS board to help plan and organize this year's events. We were lucky to have two members of the Board of Pride Centre involved in this planning! It was great to work with all the other committed players who came together cooperatively to brainstorm and organize! Pride Centre took on the organization of the Pride Dance at the Citadel. Thanks to all the volunteers who are scheduled to help! If you could not help this year, there is always next year! I encourage you to get involved! It's a great way to meet new friends, build community and have fun!

Here is a brief synopsis of some of this year's highlights for PCE!

Thanks to all of you who came and spent time with us at our Grand Opening in April! A very special thanks to Edmonton City Councillor Michael Phair, MLA Laurie

Blakeman (Edmonton Centre: Liberal), MLA David Eggen (Edmonton-Calder: New Democrat) for their presence and best wishes! Thanks also to the Honourable Anne McLellan, Deputy Prime Minister and Minister of Public Safety and Emergency Preparedness who sent along a beautiful Canadian Flag for us to hang with our Pride Flag! It is indeed a great thing to have Edmonton's new GLBT community centre just blocks away from the Alberta legislature!

PCE hired our first part time employee for a 4 month contract over the summer to take care of our hosting program and implement a fundraising campaign aimed at private donation and corporate sponsorship. This allows the board to take a bit of a much deserved rest. We were happy to see a lot of interest expressed for the position. Thanks to all who applied. Stay tuned for further job opportunities in the fall. We encourage anyone interested in working for the centre at some point to start with some volunteering. There are lots of opportunities to be involved, from hosting to special event planning and implementing. We very much appreciate all the hard work done by so many volunteers!

3 funding applications to Foundations and the Alberta Government are cur-

rently in place. We are hoping to offer full time positions in September. At this time the board can become more of a supervisory board and less of a working board as it has been since our incorporation! We should have news about this funding in the next couple of weeks. Keep yourself informed by visiting our website at www.pridecentreofedmonton.org Special thanks to all at Planned Parenthood Edmonton, especially Larry Brockman, for working so closely with us to strategize and plan for future sustainability!

Pride Centre is open from 7 - 10 pm each weeknight for a drop in at 10010 - 109 Street, just a couple of blocks north of the High Level Bridge! You are welcome to bring your friends and family to visit. You can use our counseling services, check out our community resource room where you can find out what's going on around town and have other community group events posted by our hosts, spend time on the internet, use our library, watch videos and DVDs on comfy couches and participate in discussion and networking with new contacts and friends! There are numerous groups meeting out of the space as well. Visit our website for more info about these! If you or your group would like to use the centre for a community meeting or event

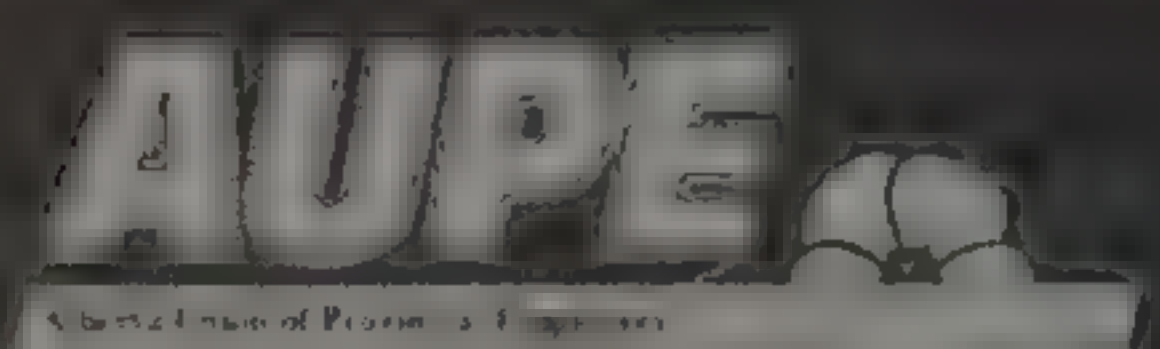
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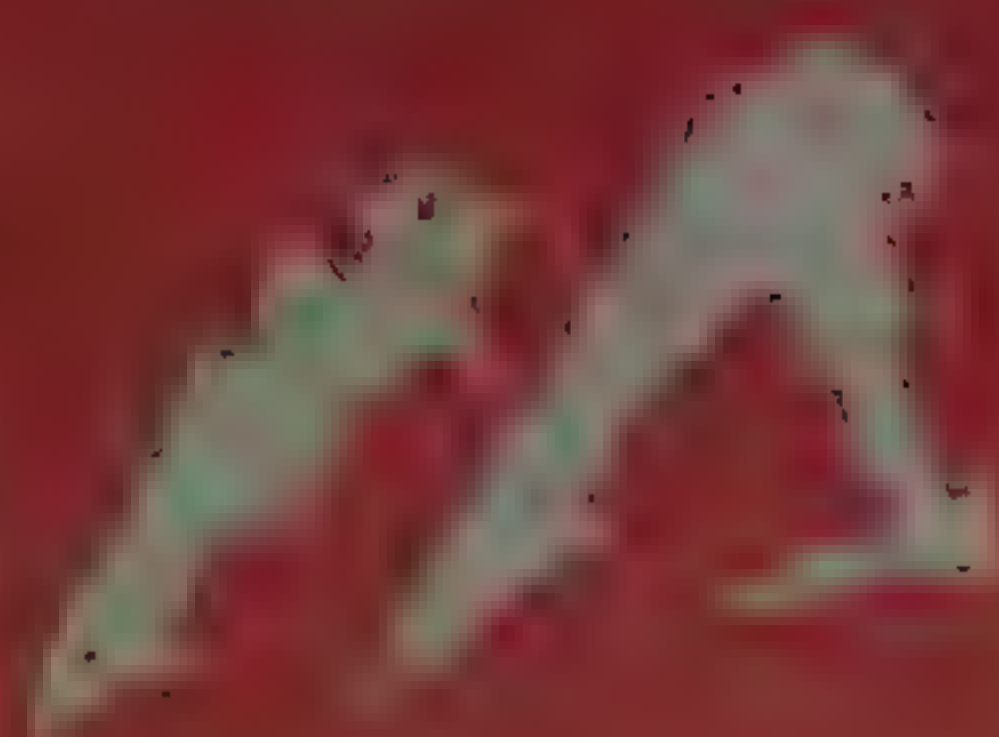


It is so great to see the GLBT community in Edmonton working together more. Pride Week is a time for celebration and healing. There is no doubt that there is still work yet to be done to bring us more together as a community to fight the homophobia erupting from the same sex marriage debate over the past year and to deal with other injustices that plague our society as a whole. Pride Week is a time for all of us to pull each other up and encourage participation among our gay, trans, lesbian, straight, bisexual, queer and questioning friends! We have much to celebrate!! Altering our Parade route to end at Churchill Square in front of Edmonton City Hall is not only symbolic of our need for greater presence and voice, it is also a symbol of our desire to be loved and cherished for our own unique contributions alongside all of our straight sisters and brothers!

HAVE A GGGGREAT PRIDE WEEK!!!!

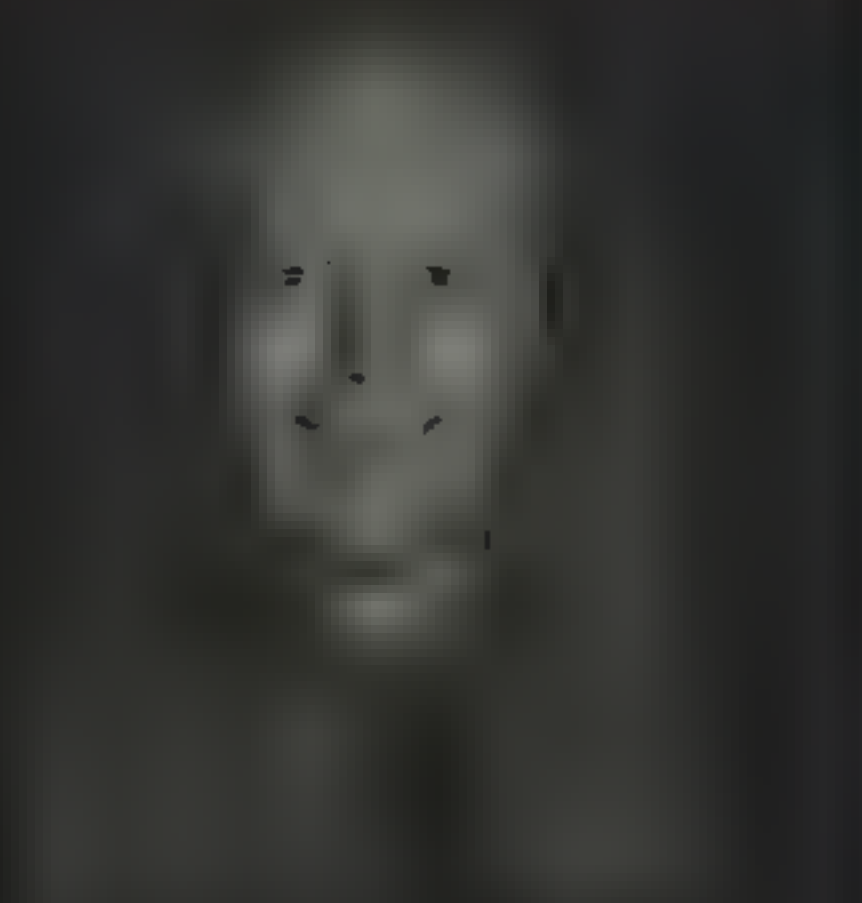
Kathy Da Silva
President, PCE

On behalf of the PCE Board of Directors:
Karen, Blair, Peter, Lee, Ken,
Albert and John

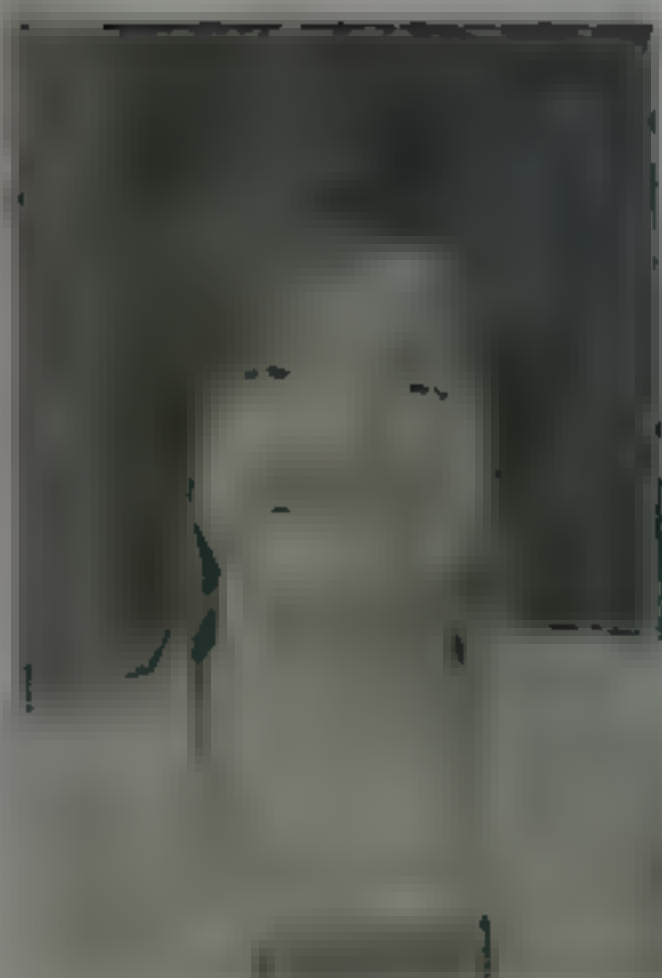


alberta liberal opposition
we are the alternative

**As proud supporters
of Pride 2005,
we wish you all a great week.**



Karen Blair, MLA
Edmonton-Centre
Liberal Opposition



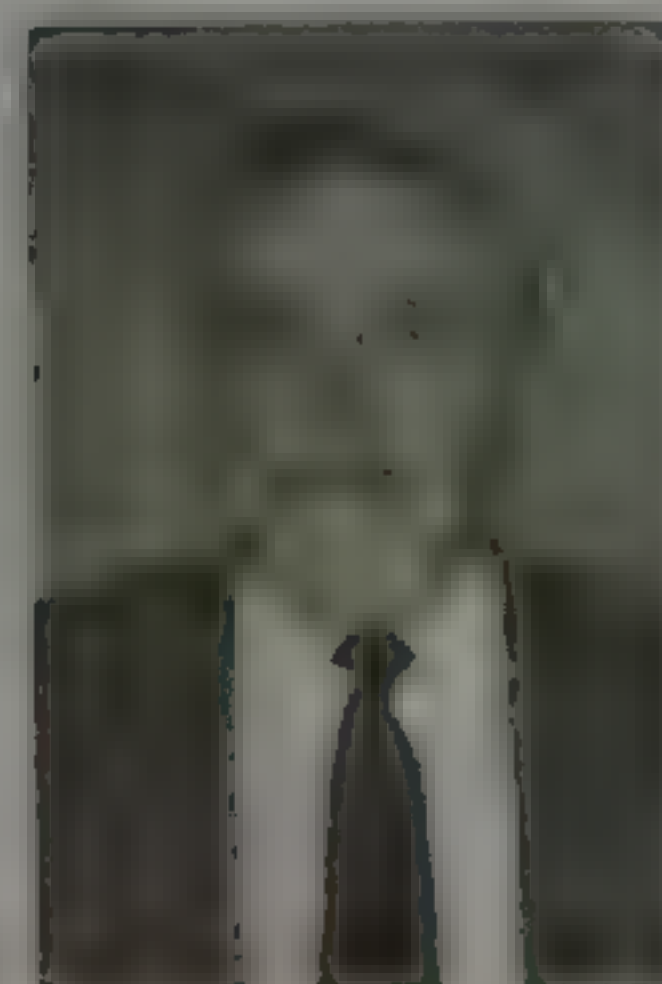
Laurie Blakeman, MLA
Edmonton-Centre



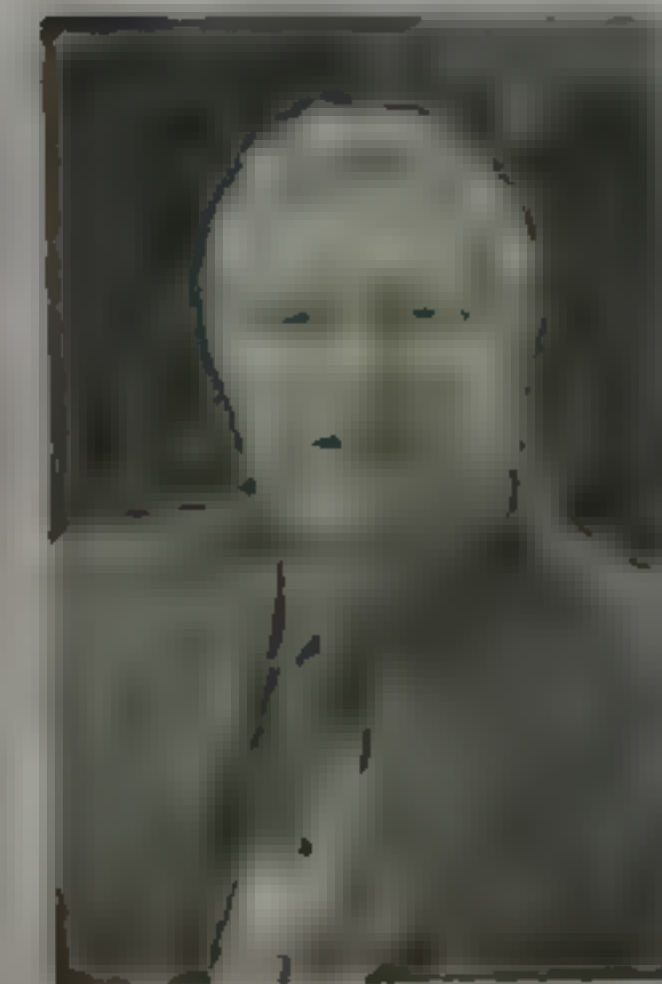
Hugh MacDonald, MLA
Edmonton-Gold Bar



Weslyn Mather, MLA
Edmonton-Millwoods



Bruce Miller, MLA
Edmonton-Glenora



Rick Miller, MLA
Edmonton-Rutherford



Maurice Tougas, MLA
Edmonton-Meadowlark

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A TRANS VIEW OF PRIDE

by Jay Wilson

TIQ Alliance

The gay, lesbian, bisexual, trans and queer community as I see it is well represented by our Pride icon, the rainbow flag. Many colours, side by side creating a microcosm of what our world could be at its best. The community as it has grown and continues to grow becomes increasingly diverse. Diversity is about how "us" and "them" are defined, how "we" separate ourselves from "others" and how such distinctions impact upon our life. The differences are manifold - indeed, they include many possible groupings of "queer" folk by characteristics they share or do not share. At its core the discussion of diversity calls upon us to revisit questions about the skills and sensitivities needed for constructive relations among people who are different. People who have chosen to live in community: drawn together by a sometimes slender, sometimes frayed, sometimes invisible, sometimes tenuous, but always common thread.

In our society trans-identified people have a long way to go. Although the understanding and acceptance of some individuals has helped smooth the way for many trans folk, the law, the media and the wider community treat trans people as a class of untouchables. In our community, it is too often not very much different. I am trans, and you need to know that the widely held myths about trans folk, and the prejudices against us are without foundation. I know too that many of the difficulties I have faced in making my new life are because I allowed myself to buy into the false and derogatory perceptions of trans people so many people hold.

Although I am a female-to-male transsexual and am not making any claim to speak for everyone, my call for inclusion, fair treatment and respect is for all those who identify as trans. It is my hope that the gifts we have to give to the queer community will be celebrated with pride.

We belong in the Queer Community because we too are sexual dissidents and gender transgressors. Trans folk like myself support and celebrate the advances gays, lesbians and bisexuals are making toward genuine rights and recognition of their equality as human beings. At the same time we look on in dismay as our concerns are used to increase funding proposals or as the sacrificial bargaining chips of the Queer community. When the time comes to compromise, our issues

are quickly jettisoned. The Queer community cannot credibly claim equality while denying it to a subset of their own.

We belong in the Canadian community because we are Canadians. We have the same obligations as every other Canadian, but are still denied rights that other Canadians enjoy. We can't claim that every trans person will enter our community, represent it well, support it fiercely and be assured they will stay. No community could make that claim about all its members with any certainty. And although it should not be necessary prove ourselves within the community given our supportive history, it will be much harder to win our entitlements while we are still seen as disposable, as sex-toys, as people who don't belong. Harder still if we see ourselves as somehow less than worthy. Above all other considerations, we are

human: our human rights, like yours, are our entitlement.

Dichotomous models of sexual and gender identity are tyrannical, repressive and everywhere. Despite surface tolerance, we still endure the dichotomous model today. "You're either straight or gay.....Bisexuals are confused or undecided..... You are male or female, you can't be both or neither." These are the hard cold persistent historical walls of sexuality and gender. They are perpetuated in our community by people who would deny that our gender identities are their issue. But our history says we must journey together. We all have way more in common than not, and should view our 'collective oppression' as a means to create solidarity. When we really walk beside each other in the spirit of Stonewall, it will indeed be a Proud day.



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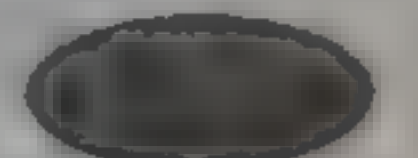
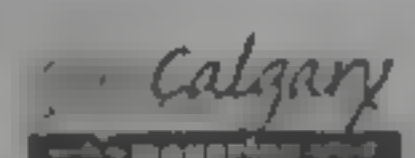
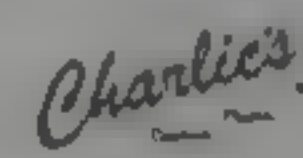
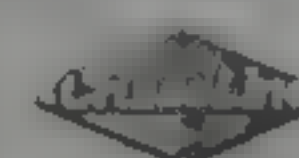
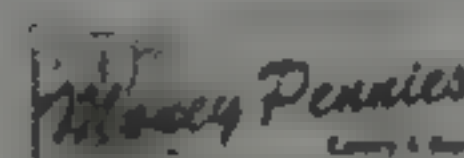
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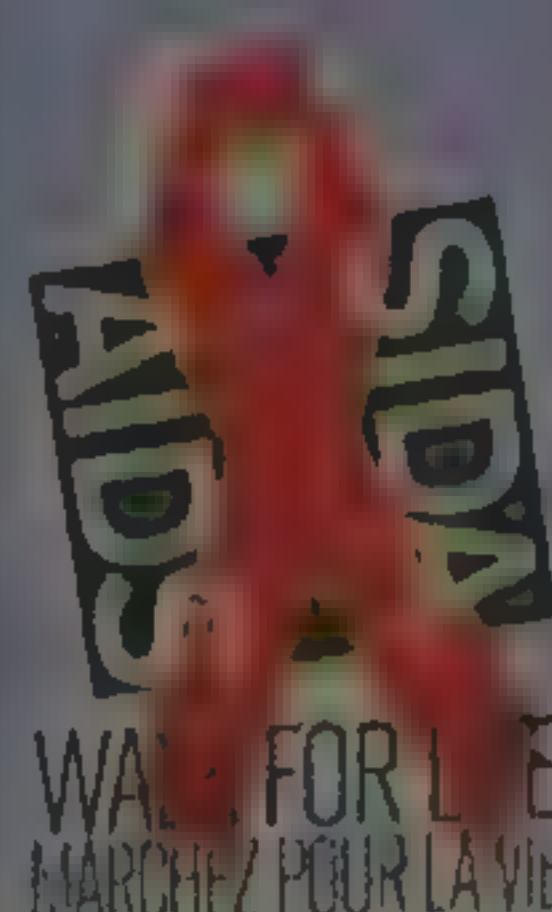
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Deicide for yourself

Black metal firebrand Glen Benton asks listeners to make their own interpretations of his music

BY PHIL DUPERRON

After more than 15 years of raising hell in Deicide, frontman Glen Benton shows few signs of slowing down. These days his long hair is shot with grey and he admits to going to bed a little earlier, but he's still happy traipsing around the world rumbling his bass and growling out demonic lyrics in one of the original black metal bands. "I kinda think I was born for the job," Benton says. "You're a better musician than you were when you were younger, so it's only getting better for me. I put as much into it today as I did 10 or 15 years ago." Unfortunately founding guitarists Eric and Brad Hoffman had enough of Deicide and quit the band after recording *Scars of the Crucifix* for England's Earache Records. They've since been replaced by Jack Owen, formerly of Cannibal Corpse, and Ralph Santola for this tour.

One would think a band whose very name screams blasphemy would have a hard time succeeding in America after George Bush rallied the religious right to get back into office, but Benton says the band hasn't faced any opposition in years. "Politics is one thing, what I do is another," he says. "Back in the old days when Tipper Gore and all them assholes were running around here creating problems, that was the heyday of all that shit. It's pretty much died down in the U.S. now. I think people have other things to worry about than what the hell is coming out of this mouth."

Even though Deicide has made a

living attacking organized religion with blazing guitars and pounding drums, Benton feels his music has a positive message to convey. "It's always been about thinking for yourself, man," he says. "Don't let religion come between you and common sense, you know what I mean? People that read my lyrics—most people think it's all 'Let's kill

DEICIDE
METAL

God' and all this shit, but if you really read my lyrics, there's always double meanings to everything. You can read into it what you want or you can take it for face value."

OF COURSE, a man with an inverted cross branded into his forehead must have serious issues with the church, and Benton has no problem sharing them. "The whole Christian ideology about 'do good unto others,' 'love

thy neighbour' and all that bullshit, it don't jibe with me—never has," he says. "If your neighbour is an asshole and is starving and beating his kids or molesting his kids and shit—what the fuck do I want to love him for? Same thing goes with 'honour thy mother and father.' If Mom and Dad are putting cigarettes out on your back and shit, I just don't see the logic in all that. Never have."

That doesn't mean he has any more respect for Anton LaVey's Church of Satan, which takes money from converts over the internet to line its pockets. "I'm not into that either, man," he says. "I think that's just a big fucking sham. I make money off of what I do, but I'm entertaining people. I'm not bringing people in with a promissory note of being a member or anything like that. Anything that organizes itself and takes money from its members is what I would consider an organized religion. I'm not looking to conform people or get followers. It's entertainment. I don't want people to get the wrong message and go out and harm fucking people—no, that's not what I'm about. My lyrics are just a reflection of me and my personality, not anybody else's."

"Christianity labels me as Satanist," he continues, "Christianity created the word Satanist. So if I don't believe in what they believe, then I'm a Satanist. So, yeah, okay—I'm a Satanist. Do I go out and burn babies and vandalize churches and stupid shit like that? No. Am I a free thinker, am I into Nietzsche and all that shit? Yeah. When I was a younger person and that, I did a lot of fucked-up things, you know what I mean? But as an adult that don't work for you anymore. So you have to look at it intellectually, not stupid-wise. You can't be out there doing stupid shit 'cause that ain't gonna get your message across." ☐

DEICIDE

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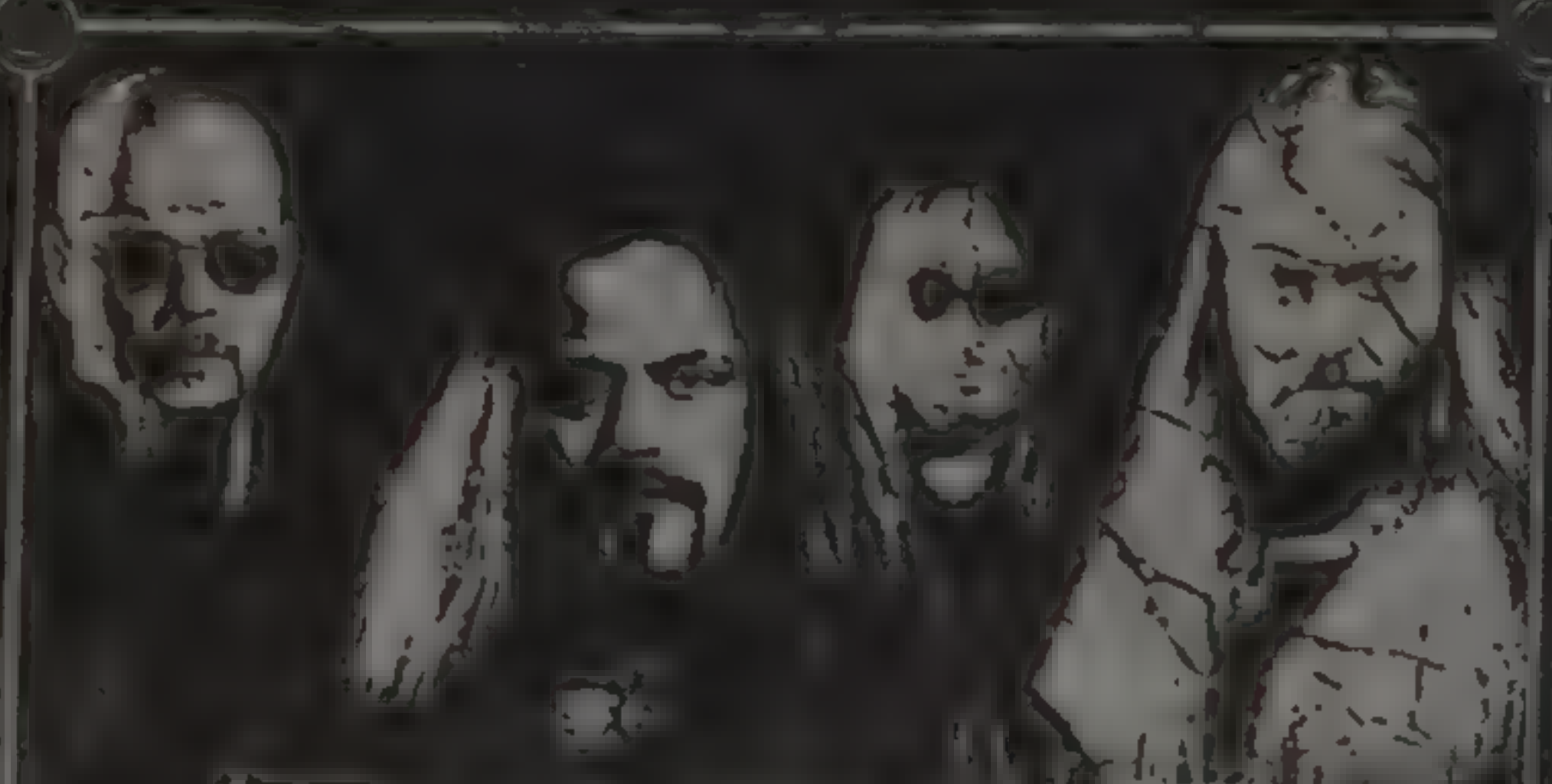
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- 7 - THE PUSSYCAT DALLS - DON'T CHA
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- 14 - MASSARI - BE EASY
- 15 - MAX GRAHAM VS. YES - OWNER OF A LONELY HEART
- 16 - BOBBY VALENTINO - SLOW DOWN
- 17 - RIHANNA - PON DE REPLAY
- 18 - 2PAC f. ELTON JOHN - GHETTO GOSPEL
- 19 - KANYE WEST - DIAMONDS
- 20 - TARAS - I LOVE U
- 21 - MISSY ELLIOTT - LOSE CONTROL
- 22 - AMERIE - ONE THING
- 23 - FATTY KOD - BOUNCE
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- 25 - ALICIA KEYS - KARMA
- 26 - CAESARS - JERK IT OUT (SOUND BLUNTZ REMIX)
- 27 - CORY LEE - GOODBYE
- 28 - AKON - LONELY
- 29 - SHAWN DESMAN - RED HAIR
- 30 - D.H.T. - LISTEN TO YOUR HEART



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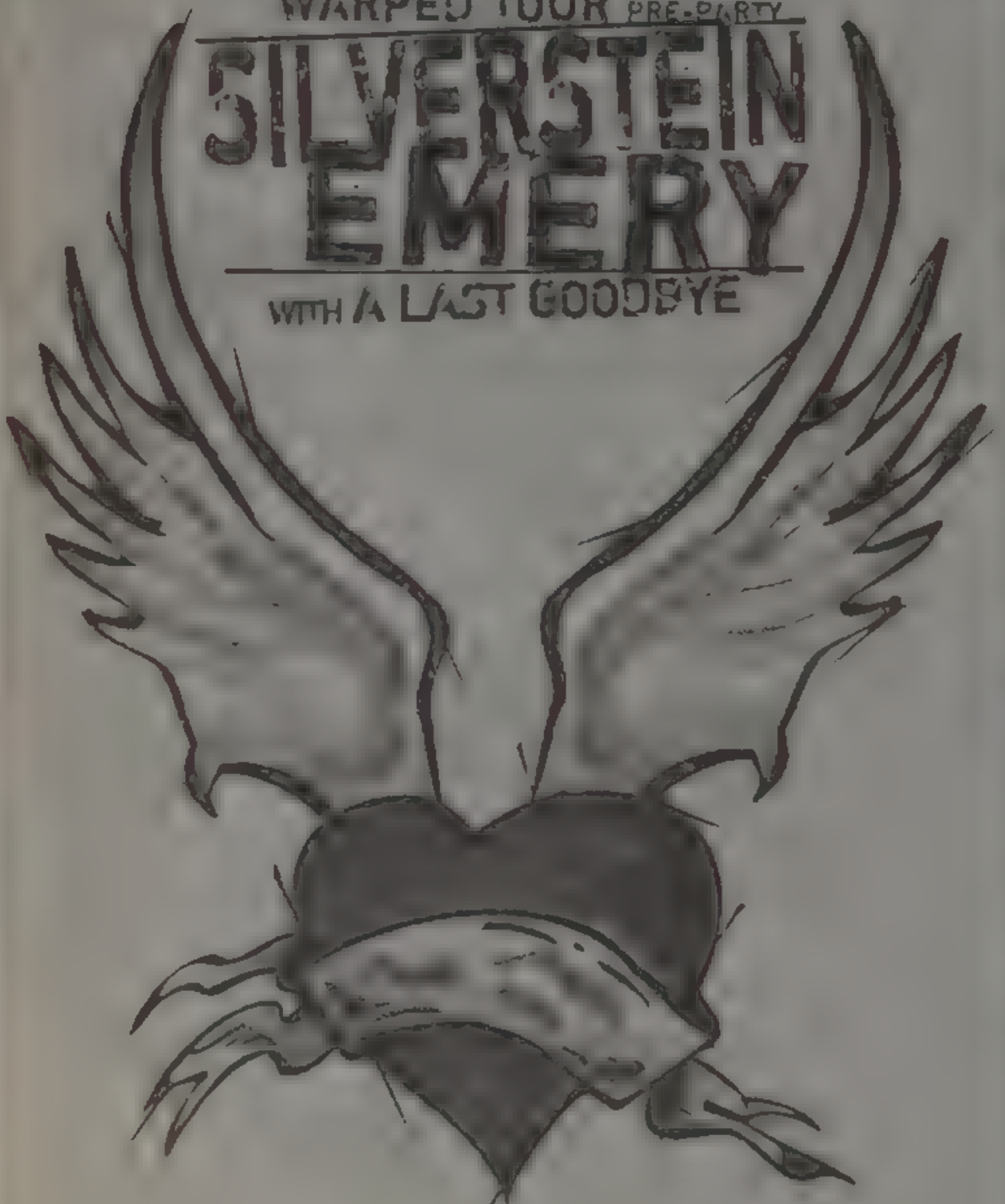
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distant replay

BY STEVEN SANDOR

THIS WEEK: Aaron Breitreutz discusses Iron Maiden's *Somewhere in Time*.

When I was a teenager, back in the '80s, I dreamed that one day I could be as cool as Iron Maiden—a band that played sellout show after sellout show, with dueling guitarists, and harmonic strains and a vocalist who might even be half as cool as Bruce Dickinson singing songs of battles waged long ago.

Despite being arguably the greatest metal band of the '80s, Iron Maiden were not lost to history like so many of their contemporaries. Even though down-tuned guitar blasts and melodic hammer-on licks and hammy bars, and deep-throated growls are now the vocal style of choice, Maiden's influence is still obvious: go to any metal night in an Edmonton club and count how many Maiden songs you hear, or go to any metal show and count how many M. T-shirts you see. That desire to be in a band as cool as Maiden has inspired a cadre of new musicians, including Aaron Breitreutz, who plays lead guitar in up-and-coming local metal band Acantha.

Breitreutz pins down Maiden's classic 1986 release *Somewhere in Time* as the album that most influ-

enced his decision to take up playing guitar as something more than a passing fancy. He first heard Maiden when he was in his teens; a friend of his loaned him a Maiden tape and Breitreutz was hooked. "At that time," he says, "I was into Power 92 and all that junk. Then a friend of mine loaned me *Fear of the Dark* [released in 1992, when Maiden's popularity was on a downswing thanks to the rise of grunge] and it led to a total lifestyle change for me. I saw music differently. I started to dress differently."

After *Fear of the Dark*, Breitreutz went out and got *Somewhere in Time*.



While not usually fêted by hardcore Maiden fans, who tend to prefer *Number of the Beast*, *Powerslave* or *Piece of Mind*, the album broke new ground for the band. *Somewhere in Time* saw the guitar duo of Dave Murray and Adrian Smith putting an even greater emphasis on harmonics, and the cover image of Eddy, the band's demonic mascot, in a spacesuit of some kind, suggested that Maiden was trying to embrace the future—there were even a few synths added to the mix. "Wasted Years," the key single from the record, was the

band's most operatic and tightly produced effort to date, while album tracks like "Loneliness of the Long Distance Runner" continued Maiden's tradition of writing songs about isolation that made them the band of choice for suburban teenagers throughout the '80s. "I think 'Loneliness of the Long Distance Runner' is the best-ever song by Maiden," Breitreutz says. "It was one of the first songs I learned to play on guitar. The guitar licks and harmonizing were amazing."

Even though Smith and Dickinson, key members of the band during their glory days, have returned to the fold and the band's most recent effort, *Dance of Death*, was one of the best metal efforts of the 21st century, Breitreutz isn't sold by all the Maiden shirts he sees on the streets. He thinks most of his peers in the nü-metal generation don't give the Englishmen the credit they deserve. "The problem," he says, "is that a lot of wannabe metalheads say that they know Maiden but they can't even name a song by them."

Acantha is a band that doesn't want to forget its roots. On their four-song demo, recorded with local Edmonton metal stalwart Wes Sontag, the band embraces both harder, chunkier modern chords, as well as the harmonics and melodies of metal's early days. But the band is still searching for a new singer to tie it all together—someone who can grunt like a modern frontman, but can actually sing as well. Problem is, pretty well every singer they've tried who fits the latter requirement is over 40, while every young vocalist they audition only brings nü-metal grunting to the table. If you have got what it takes, get a hold of Breitreutz at aaron@acantha.ca. ☺

Megatunes

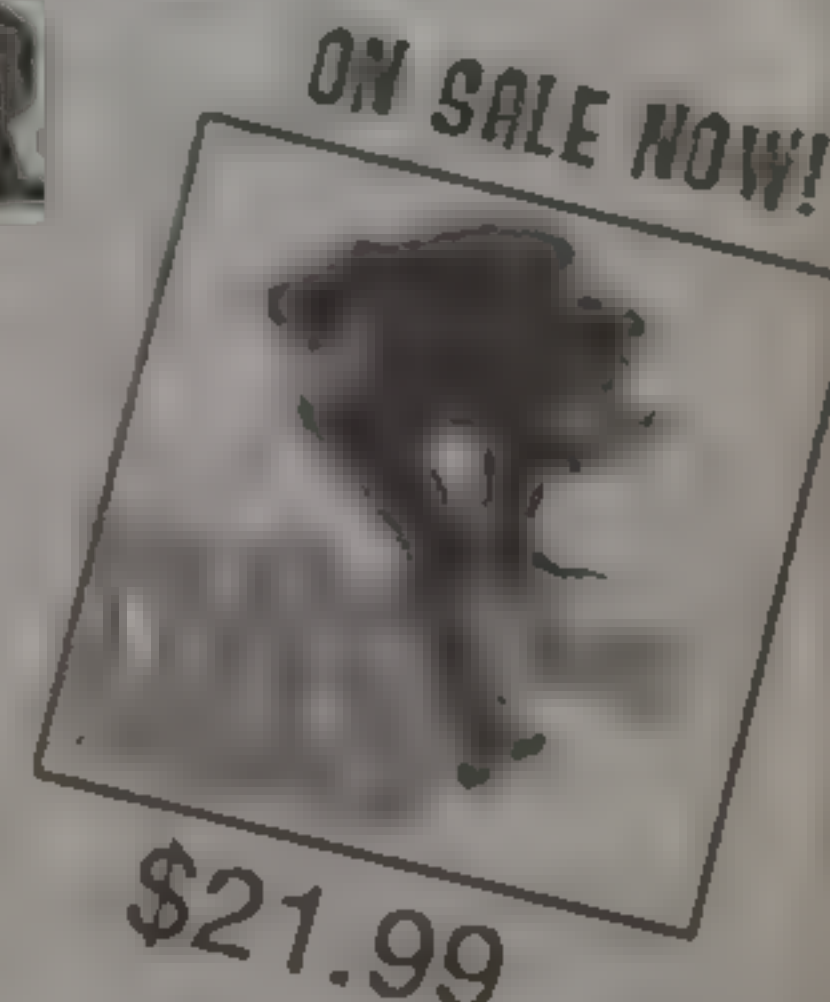
Your Music Destination

FOR THE WEEK ENDING JUNE 9, 2005

1. System Of A Down – Mezmerize (American)
2. John Prine – Fair & Square (oh boy)
3. Joni Mitchell – Songs Of A Prairie Girl (nonesuch)
4. Whitey Houston – Whitey Houston (rectangle)
5. Martha Wainwright – Martha Wainwright (maple)
6. Lucinda Williams – Live @ The Filmore (lost highway)
7. Mary Gauthier – Mercy Now (lost highway)
8. Nine Inch Nails – With Teeth (interscope)
9. Jack Johnson – In Between Dreams (brushfire)
10. Sharon Jones & The Dap Kings – Naturally (daptone)
11. The Floor – Personnel (six shooter)
12. Sleater-Kinney – The Woods (sub pop)
13. Spoon – Gimmie Fiction (merge)
14. Stephen Malkmus – Face The Truth (matador)
15. Van Morrison – Magic Time (exile)
16. Beck – Guero (interscope)
17. Death Cab For Cutie – The John Byrd E.P. (barsuk)
18. Bloc Party – Silent Alarm (vice)
19. Ryan Adams – Cold Roses (lost highway)
20. Caribou – The Milk Of Human Kindness (domino)
21. Arcade Fire – Funeral (merge)
22. Oneida – The Wedding (three gut)
23. Sonny Landteth – Grant Street (sugar hill)
24. Old Reliable – The Burning Truth (saved by radio)
25. Ian Tyson – Songs From The Gravel Road (stony plain)
26. Maximo Park – A Certain Trigger (warp)
27. Mars Volta – Frances The Mute (universal)
28. VNV Nation – Matter + Form (metropolis)
29. One Be Lo – s.o.n.o.g.r.a.m. (fat beats)
30. Napalm Death – The Code Is Red...
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A Ruff upbringing

Mood Ruff rapper Odario inherited his taste for rare vinyl from his DJ father

By DAVID BERRY

The list of rappers who have attempted to make the jump to acting is long and ignominious. From the misguided choices of LL Cool J to the steadily declining quality of Ice Cube's movies, it seems that skills with a pen and a pad just don't translate to the stage or screen.

But for Odario, who, along with fellow MC Spitz and his brother/DJ ICQRI forms Winnipeg rap trio Mood Ruff, acting comes pretty naturally. "I studied theatre at the University of Winnipeg," he says over the phone from Toronto, where he is enjoying a break off his part-time

job spinning records for a Club Monaco outlet. "My first job was on a show called *The Adventures of Shirley Jones*, and I was so excited, and I thought it was so big-time that I left school." He takes a bite of his break-time pizza, then adds, with a laugh, "I've been in a lot of really crappy movies. Like, really crappy movies."

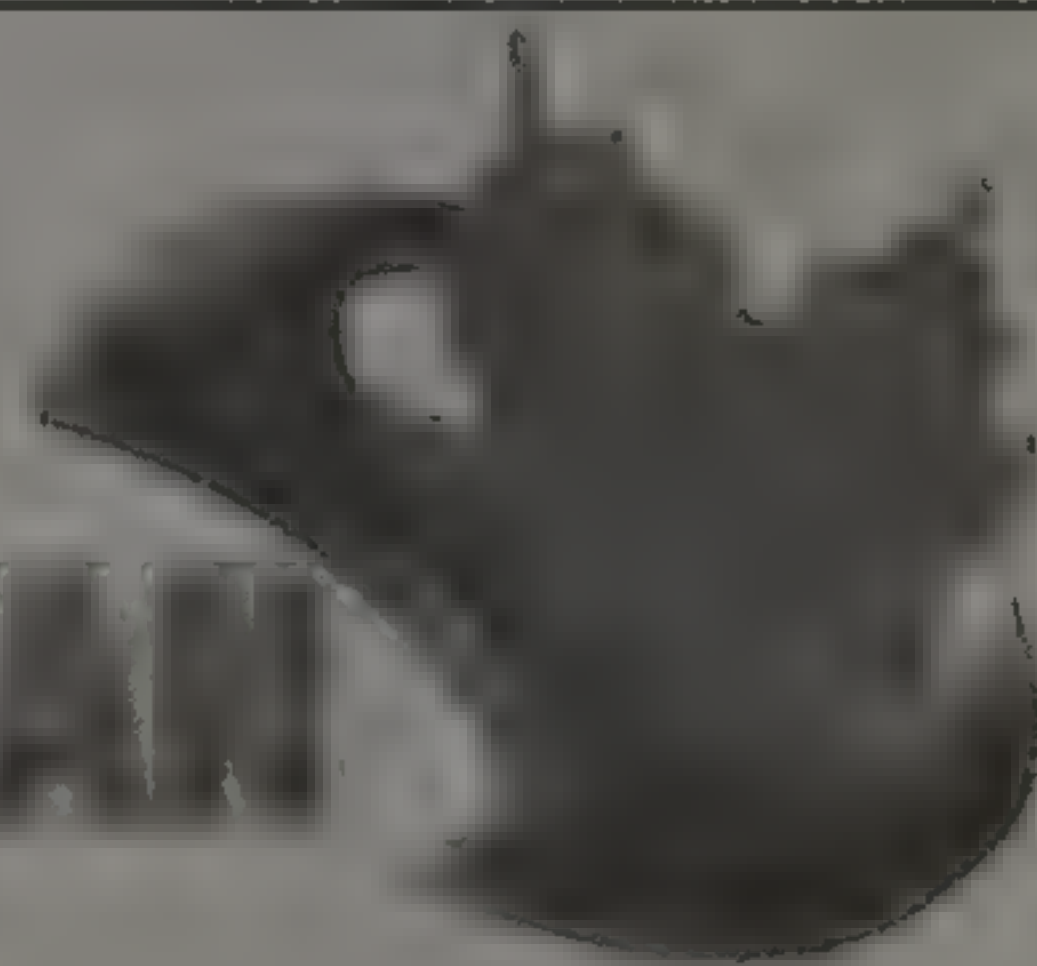
He doesn't go on to list any of them, but it's not really important anyway, because as he explains, he much prefers this whole rap game to his acting gigs. "Music is the love. It's something created by bare

hands, you know—my bare hands. I've put acting aside many times to keep our music business going," he says, taking another bite of pizza before adding, "I don't really want to fully come out and say, 'Oh, I prefer music over the acting,' because I just love being a creative guy, and I'll take absolutely any avenue I can take to

SEE PAGE 40

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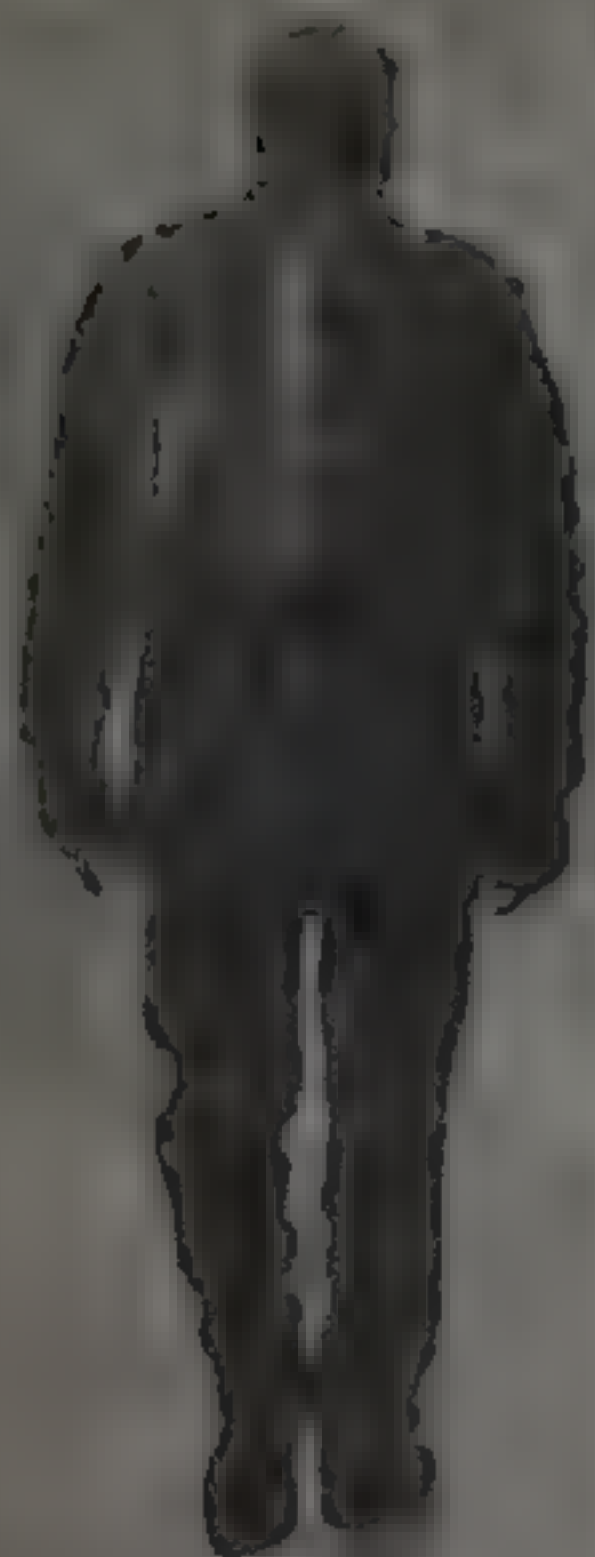
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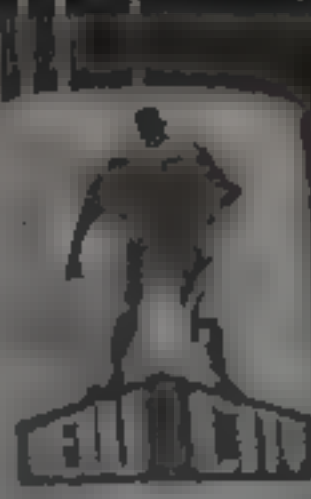
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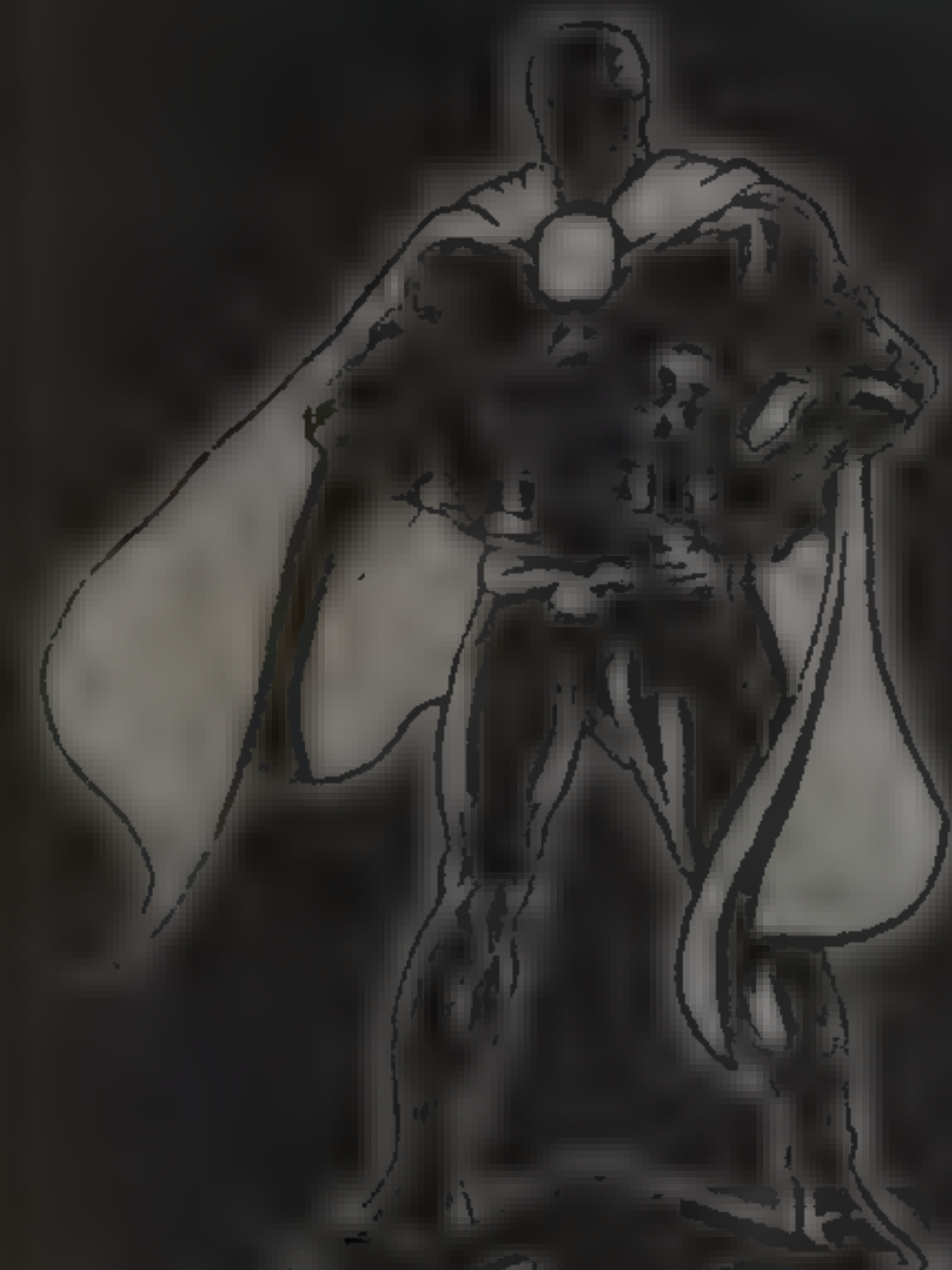
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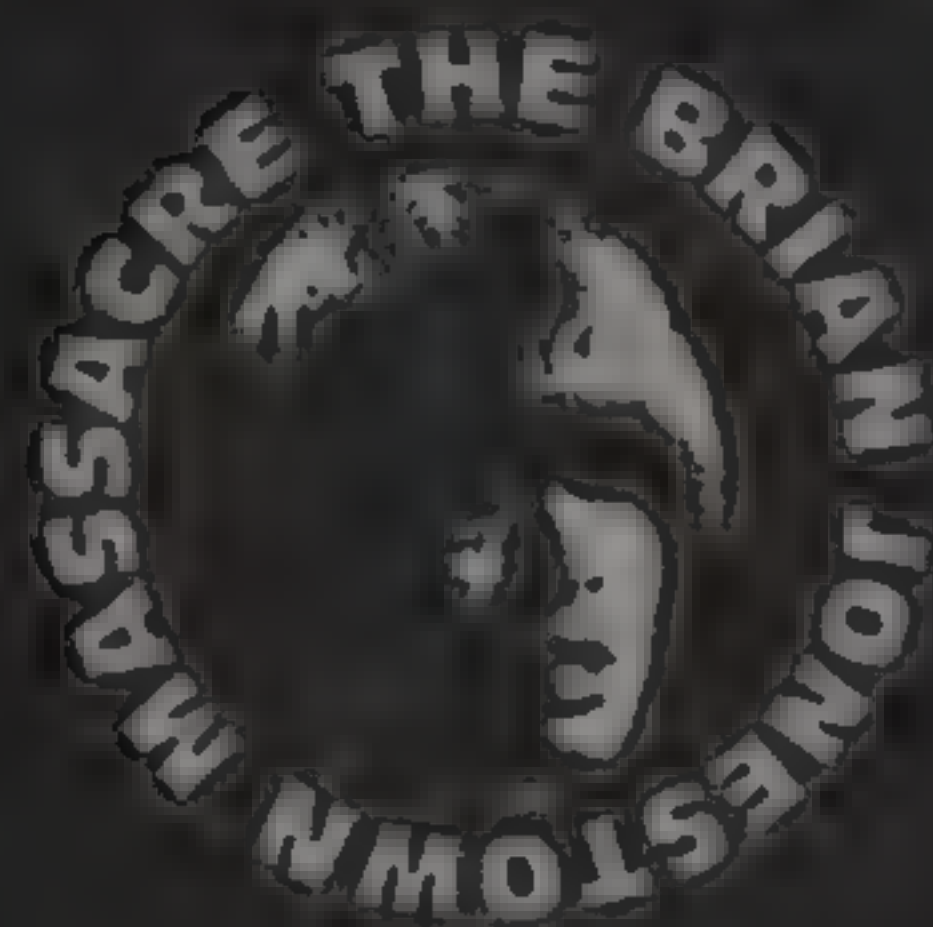


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The truth about Charlie

Five o'Clock Charlie has decided it's time to tour their act outside the prairies

By MIKE LAROCQUE

Many bands hitting the road for the first time have their dreams quickly dashed by the harsh reality of a run-down van that serves as both transportation and housing. And even though local alt-rock group Five o'Clock Charlie knew that do-it-yourself touring wouldn't be a picnic, the reality of life in a rustic tour-van was still chilling.

"The traveling was fine, except when there was no heat coming through to the back," recalls signer Craig Schram grimly. "We had all of our winter stuff on and our feet were freezing, while Steve would sit up front and say, 'I'm warm,' and take off his coat. That's was great, while we're dying from the Canadian winter in the back."

PREVIEW ALT-ROCK

Dubious van experiences aside, the band has begun to make a name for itself locally in time for their second tour—the four post-secondary students have been playing regular shows around town and seeing a corresponding upswing in press cover-

age. Following up the EP they produced during their first studio session, the boys have also released their first full-length album, *Bicycle*, learning a thing or two about songwriting, musicianship and recording music along the way. "We started making the record in June or July of last year," says guitarist Steve Tchir, "and we just kind of worked away at it and took some time off to tour. We finished it up in October, basically stretching the whole process out over five months."

"Doing it over that amount of time allowed it to really develop and come into its own," adds bassist Trevor Belley. "And it's a good excuse not to get a real job. But over that time we were just playing more together, becoming better friends and writing better songs. We decided to put some



serious time and energy into the recording, and the results are there."

THE FINISHED PRODUCT is a 13-track album that features Five o'Clock Charlie's unique blend of alternative rock and what they call "Canadiana." ("You don't want to say 'country,' but sometimes you have to come up with another word," laughs Belley.) Nonetheless, the band maintains that there is something distinctly recognizable about Canadian music, and they hope that ideal comes across on their recording, which has passed through the creative paws of not just the band, but also producer Terry Tran, whom the band credits with creating a disc they can still bear to listen to.

"It's hard listening to your songs over and over again," Schram says. "You've practiced them and recorded them, and it gets to where it's hard to have an objective ear. When I write songs, I often feel the need to fill every spot with *something*, but that isn't always a good thing."

Finished product in hand, the band is set to head out on a second tour, this one featuring an increase

in the number of shows, distance traveled and time spent on the road. Eager to take their music outside the prairies for the first time, the boys have lined up shows for the four-week trek as far away as Montreal. Yet as convenient a time as it might seem for these academic entertainers to hit the road, playing during the summer has proven to be more of a challenge than while class was in, homework, midterms and all.

"During school our schedules are constant and we can always get together to play," Schram says. "During the summer it's chaos because nobody really knows what their week will be like. We'll plan out a time to jam and then someone forgets."

"I think that being in school is even more rock 'n' roll now than ever," adds Tchir. "There aren't a lot of places to go to in Canada, and you need something else to cushion yourself. Gigs aren't as common nowadays, so schools can serve as today's clubs." ☐

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Mood Ruff

Continued from page 38

be creative—that's what my goal is."

A love of music runs in Odario's family and doesn't come as a surprise to those who know him: his father, after emigrating with his family from Guyana, spent his days as a DJ on the Winnipeg scene in the late '70s and early '80s. "Music has always been there," Odario says earnestly. "You can only imagine what my mom grew up with. Records are everywhere in that house to this day: I still have some records at home, and I've been out of the house for years, and my brother does and my dad does, so it's just something my mom really, really had to deal with."

OF COURSE, just because his dad was involved in the scene didn't mean he was about to start encouraging his sons to start down the musical path—quite the opposite, in fact. "He begged us not to get involved in music—he really did," says Odario, finishing up his pizza. "It was only because he was barely surviving as a DJ—he ended up getting, you know, a real job somewhere. But it really is some sort—what's the word I'm looking for? Not disease, but... well, if you catch that bug, it's over. Once you start collecting records, it's fin-

ished." He gets a bit more excited. "I mean, the access is ridiculous. Marvin Gaye and Michael Jackson and Smokey Robinson and Bob Marley are just being played all the time, and then he'd have these basement parties, and the place would be packed, and he'd sell booze out of a cooler, and people would leave my house at five in the morning. After that, it's instilled—it's just in there. For him to say, 'You should pursue other things,' that's just impossible."

So impossible, in fact, that Odario and his brother are still chasing music and records after 10 years of toil and moil on the lesser-known side of the Canadian rap scene. Of course, according to Odario, it always helps to get a chance to go back to dad's collection for a few new ideas—even if it means stirring up a little sibling rivalry. "We steal a couple of records from time to time—as dad's getting older, he's getting less guarded, you know?" he says with a laugh. "My brother and I both have pieces in mind that we really want, but we don't know where they are in that house. It's this big game we're playing. I just grabbed James Brown's *Hell* from my dad, and now my brother is pissed." ☐

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NEW SOUNDS

CHRISTINE FELLOWS
PAPER ANNIVERSARY
(SIX SHOOTER)

Christine Fellows sings tales as sparse and simple as the prairie she hails from, and her third album is no exception. *Paper Anniversary* evokes images of the northern parts of Canada, all coloured by that farmer's attitude of slightly masochistic melancholy. Fellows arranges strings, percussion, piano (which I guess is technically percussion too), samples, loops and other random natural sounds in a way that would make her songs sound equally at home onstage backed by a full orchestra as they would emanating from a creaky old porch backed by an acoustic guitar and a washboard.

The title track features a synth-line and some dissonant strings over Fellows's angelic voice which together evoke the naïveté of young love, with all its inherent shyness. But many of the tracks are deceptively

and complexly layered. "Souvenirs" is a full-flavoured blend of strings and piano that haunts the ears with its yearning. And there is a magical quality to the sounds she uses, from the shutting of a car door (over and over) to a music box; even when she's singing about alcohol poisoning and drunk driving, her voice can't escape its innocent quality. ★★★★★ —CAROLYN NIKODYM

GORILLAZ
DEMON DAYS
(EMI)

I really want to love *Demon Days*, the second album from Gorillaz, but then who wouldn't? I mean, there's a song on it called "Fire Coming Out of the Monkey's Head." What could be better than that? It's good, I'll tell you: the track's vocal turns out to be spoken rather than sung, and it's recited by none other than easy-riding Billy the Kid himself, Dennis Hopper. Sure, it turns out that the

monkey in question is actually a mountain and not a primate with flames bursting forth from its cranium, but it's still pretty cool.

Now, how about the rest of the album? Well, sometimes it hits and sometimes it misses. There's plenty of good material here; it's just that a lot of the best bits sound as though they've been cribbed from the group's previous hit, "Clint Eastwood"—they even go so far as to include a new track titled "Dirty Harry" this time around. The addition of the Children's Choir San Fernandez Youth Chorus gives the song a nice kick, but the melody still sounds a little too familiar. There aren't any ripoffs here, per se, but it's all a little too close for comfort. Still, the album closes on a strong note with "Don't Get Lost in Heaven" and the title track, both of which make impressive use of the London Community Gospel Choir. *Demon Days* is a good album that gets better if you dig through it to find the great bits. ★★★★★ —EDEN MUNRO

THE LONDON APARTMENTS
ROMANTICISM ASIDE
(SOUND OF POP)

Justin Langlois, the solitary man behind the London Apartments, must have had the most sensitive neighbours in the world: this album, recorded entirely in his apartment, is quite possibly the quietest, most musically sensitive disc to come out this year. It could probably be overwhelmed by the purring of a sleeping cat.

Quiet, though, is definitely good in this case. Langlois combines restrained, atmospheric electro-pop with a ghostly falsetto that perfectly underscores his lyrical obsession with the dreamy minutiae of love. "I take my small steps to you/This sidewalk needs our initials," he sings on "Rose City," his voice sounding roughly like wind escaping through a tossed-aside flute. Meanwhile, on arguably the album's best track, "Streetlights Are Soldiers," he lets a muted guitar and an incredibly quiet drumline set the mood for a song about resisting the end of a relationship, while he melancholically repeats the words "Streetlights are soldiers."

The entire album pulls you inside of it, drifting from one sleepy, emotional song to the next with an effortlessness that makes it feel much shorter than its hour-long running time. And it won't disturb your neighbours. ★★★★★ —DAVID BERRY

BRIAN ENO
ANOTHER DAY ON EARTH
(HANNIBAL)

Brian Eno: is he modern rock's visionary genius, or just Moby with older synthesizers and less percussion? Well, the material on his new disc *Another Day on Earth* offers a little from Column A and a little from Column B. This is Eno's first collection of vocal tracks since his underrated 1990 album *Wrong Way Up* (recorded with John Cale), but unlike the more conventional, poppy tracks on that album, this one is a more subdued, ethereal

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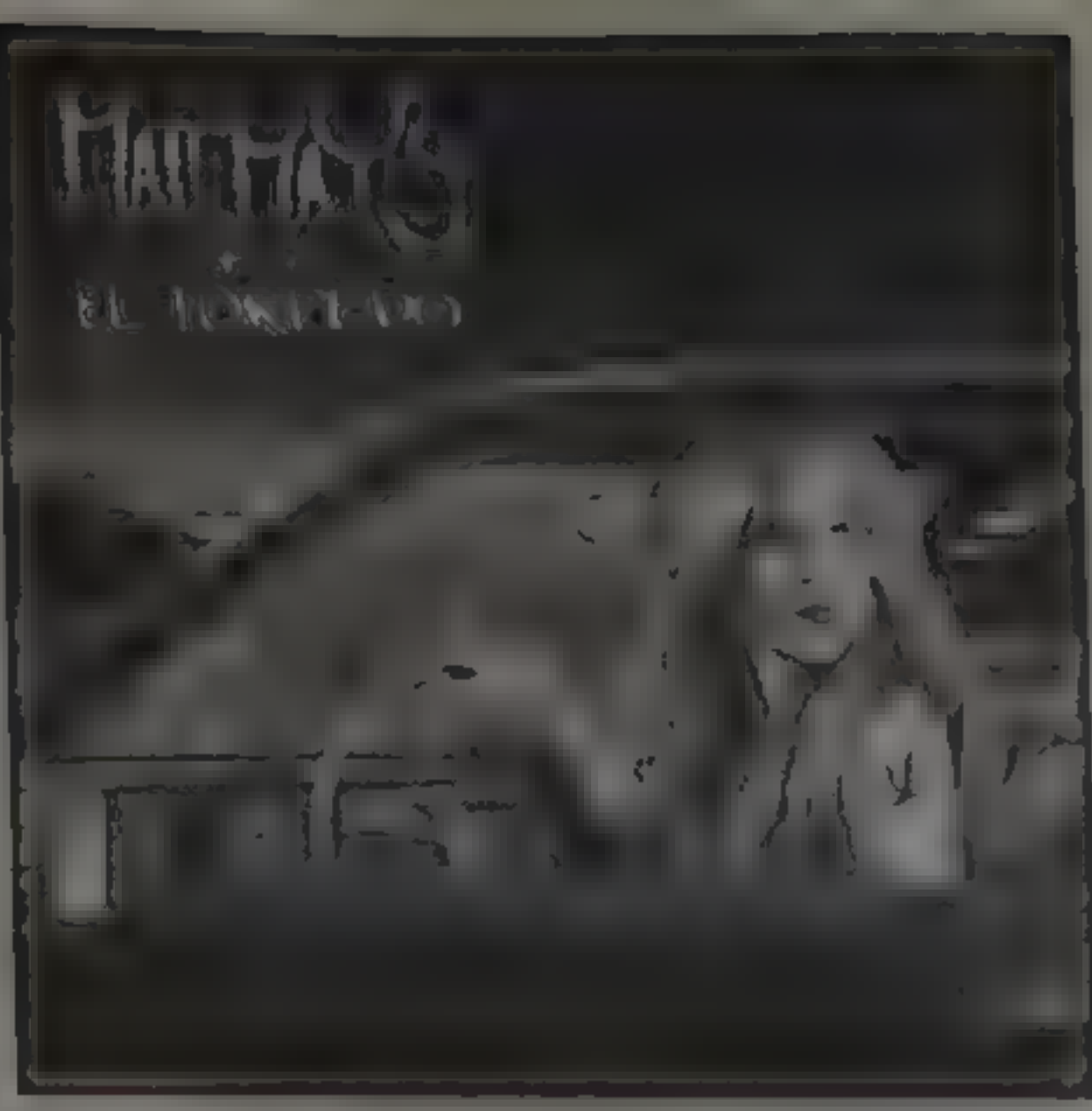
just married: an album of duets

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effort, full of ghostly, phase-shifted voices singing slow melodies over wispy, minor-key synths and strings. It often feels like you're hearing the echoes of songs rather than the songs themselves.

The album starts out strong, with the rhythmic, spiritual "This" and the achingly lovely "And Then So Clear"; and it ends even more strongly, with the graceful, contemplative "Under" and especially "Bone Bomb," on which Eno hypnotically manipulates the voice of poet Aylie Cooke reading one of her compositions. But there's a long stretch of unmemorable tracks lying in between—they're atmospheric instead of haunting, merely pretty instead of beautiful. Still, taken as a whole, this album has a panoramic vision that does cast a spell over you—for a guy whose natural habitat seems to be the claustrophobic confines of the recording studio, *Another Day on Earth* feels like the work of a man who's emotionally engaged with the world, who's fascinated by all its mysteries and eager to explore its remotest corners... provided he gets to take his keyboards along with him. ★★☆☆ —PAUL MATWYCHUK

MATT MAYS AND EL TORPEDO
MATT MAYS AND EL TORPEDO
(SONIC/WARNER)

If there were some way of investing in musician futures, I would put all my

money into Neil Young, because there is an ever-growing crop of new musicians out there directly aping his style. Take Canadian Matt Mays, who teams up, Crazy Horse-style, with garage band El Torpedo to make a country-rock second album that's equal parts scorching rock tunes and crappy jam-band music.

Mays certainly has some songwriting chops, as evidenced on the opening track "Stand Down at Sundown," (which boasts semi-clever lines like "The ocean ain't blue cause of you") while El Torpedo shows off some blistering guitarwork, particularly at the end of the current radio single "Cocaine Cowgirl." But a few inspired moments don't add up to a solid album. Besides, Mays is traveling a road that has been traveled too many times before, and the world doesn't need more rookie artists trying to be the next Tom Petty or CCR. (Mays's "Lost Souls" owes a lot to Fogerty's "Have You Ever Seen the Rain?") Add an overeager radio-friendly production job that glosses over the grit and a typical mediocre Canadian rock album is born. This note's for you, indeed. ★★☆☆ —CHAD HUCULAK

THE CLUMSY LOVERS
SMART KID
(NETTWERK)

On *Smart Kid*, the Clumsy Lovers aren't playing your parents' folk

music. Well, they avoid it most of the time, anyway. This B.C. group combines folk instruments with a rock band format, turning out a memorable sound in the process, incorporating actual folk songs as instrumental breaks in several of the songs. Jason Homey's banjo takes the lead on most of the tunes, with Andrea Lewis adding impressive counterpoint with her fiddle. This approach works especially well on the leadoff track, "Bobby Banjo," with some seriously bizarre and infectious riffs, but any one of the first seven songs could qualify as a highlight. There's plenty of fine banjo and fiddle work here, but the other instruments hold their own—"Stand Up" is even riddled with some awesome whistling.

While the first half of *Smart Kid* plays out in impressive style, the music tends to fall flat on the later tracks. "Better Days," "Don't Worry" and "This Is Clumsy Love" are fairly uneventful acoustic pop songs, while "Cock of the North" is a straightforward reading of a traditional instrumental, albeit with an original tune melded onto it. The Lovers try to steer things back on track with the hard-rocking "Rockefeller" and the emotional ballad "Not Long for This World," but that's not quite enough to undo the blandness of the last few tracks, making this one party that you'll want to leave a bit early. ★★☆☆ —EDEN MUNRO

haiku QUICK SPINS



BY WHITEY
AND T.B. PLAYER

Screaming Trees

Ocean of Confusion: Songs of Screaming Trees 1990-96
(Legacy)

Oh, the '90s! *Sigh*
How I loved your flannel shirts
And sub-par grunge bands

Chuck Mangione

Zero Dollars, Zero Sense
(Independent)

Funny and puerile
Like a swift kick to the balls
Again and again!

Pitchin' Woo

What Is Good
(Catch and Release)
Lou Reed-esque-ish-ness
Chock-full of ragged weirdness
And tom-kookery

Various Artists

One Scene to Another
(Plumline)
Detroit indie bands
Conspire to blow sunshine up
Halifax's ass

The Hurt Process

A Heartbeat Behind
(Victory)
Emo-metal dudes
Scream about feelings 'n' stuff
I yawn, eject disc

The Most Serene Republic
Underwater Cinematographer
(Sunday League)

Arty technophiles
Put forth lush, joyous effort
I cheer, replay disc

No Wait Wait

No Wait Wait
(Chair Kickers Union)
Unoffensive rock
Or is it "inoffensive"?
Well, guess so, it's both!

Xiu Xiu

La Forêt
(Src)
Isn't only me
Who mispronounces their name
Every fucking time?

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Hold me closer, tiny dancers

New York grade-schoolers master the merengue (and more) in uplifting *Mad Hot Ballroom*

By PAUL MATWYCHUK

The most heart-stoppingly suspenseful scene in any movie so far this year doesn't occur in a Hollywood action blockbuster or even a low-budget slasher picture; no, it's a moment in a new documentary called *Mad Hot Ballroom* and it involves a 10-year-boy taking a class in ballroom dancing. He's short for his age, a little on the chubby side and more than a little unsure of himself as he awkwardly guides his partner around the room. Then the teacher calls out "Change partners!"—and suddenly, the boy finds himself alone on the dancefloor, looking around helplessly for a girl willing to join up with him but too shy to actually ask anyone. The sight of the poor kid quietly panicking as he holds out his empty arms is so tense, it's almost impossible to watch. Thank God a girl eventually comes to his rescue.

It's one of the rare moments of pain in a film that's a glowing endorsement of American Ballroom Theater's Dancing Classrooms, a nonprofit project that provides ballroom-dancing instruction to public school students across New York City. The program began in 1994 as the brainchild of Pierre Dulaine, a Broadway dancer who was convinced that teaching kids the art of ballroom dancing would provide them with enormous physical and social benefits, and managed to persuade two schools to go along with his unlikely scheme. By the time Agrelo shot her film, 60 schools had joined the program and she's heard that the total has since climbed to over 75. And the positive effect it's had on the students has been, by all accounts, astonishing.

"The act of ballroom dancing involves a lot of rituals that are not so common anymore,

especially for kids," says *Mad Hot Ballroom* director Marilyn Agrelo. "It's about the boy giving the girl his arm, treating her like a lady, looking your partner in the eye—respect and courtesy and all these things that are almost like another language to them. I know it all sounds very corny, but it seems to be having an effect on these kids that goes beyond dancing. A lot of these kids don't have role models at home for how to approach the opposite sex, how to carry yourself with confidence and pride."

Agrelo's film profiles three groups of kids from three different schools—the upscale P.S. 150 in Tribeca (where on the very first day of filming one kid asked her if she had a distribution deal in place yet), the boisterous P.S. 112 in Bensonhurst and P.S. 115 in Washington Heights, where the majority of the students are immigrants growing up in poverty or with family members in prison—and follows them from their first dance lesson to a citywide competition where they get to pit their rumba and tango skills against the other schools in the program. It's absolutely delightful to watch these shy, clumsy kids evolve into such accomplished dancers (and to hear them, in their spare time, offer their theories about love and marriage), but it's also tremendously moving to see them learning social skills and becoming, as one teary-eyed teacher says, "little ladies and gentlemen."

I spoke with Agrelo last week over the phone from Manhattan, where her film is already a sensation, opening to a per-screen box-office take second only to that of *Revenge of the Sith*. Here are some of the highlights of

our conversation.

Vue Weekly: The film was inspired by a newspaper article that your co-producer, Amy Sewell, wrote about the ballroom dancing program at the Tribeca school. What made you want to expand your scope to three schools? That's a lot of kids and teachers to keep track of—did you ever feel overwhelmed by all the material you were filming?

Marilyn Agrelo: Well, I got the idea that New York is such a diverse city and you can be in so many completely different ethnic neighborhoods in this geographically small place, and so I thought, "Well, the kids in Tribeca are, for the most part, pretty affluent. Let's see how the kids on the other side of the spectrum react to this experi-

ence as well." So we looked at about 20, 25 schools, but these three seemed perfect. I don't know why I thought three was a good number—I guess I thought just doing one wouldn't give you enough variety to make the story interesting, and doing two schools would have had too much of a feeling of two sides opposed to each other. And four just felt like too many damned kids. [Laughs.] Three just felt good.

Vue Weekly: So what appealed to you about these three schools in particular?

MA: Well, for one thing, they all had their dance classes on days that were really convenient for us—we could go to one school on Monday morning and then hurry off to the next school for Monday afternoon. But also, the kids in Washington Heights interested me because they were immigrants, they were very

challenged as far as language went—unlike the Tribeca kids, who were so verbal it was scary! It was a good contrast. And they had this teacher, Yomaira Reynoso, who we knew immediately would be a great character—she was so passionate and driven and colourful. It was like these kids had so much going against them, but they had this one amazing thing on their side. And as for the kids in Brooklyn, they sort of represented the middle ground to us; they were working-class, uncomplicated children—very simple, very pure. But they were also an interestingly diverse group; originally the neighborhood was predominantly Italian-American, but now there's a lot of Asian kids in there too, and there was that pair of Muslim boys in there too.

VW: Was one group of kids more reluctant than the others to get into the whole ballroom-dancing thing?

MA: Well, that part of it played out in many interesting ways. The first shock—after learning that you're going to be required to attend this class and listen to Frank Sinatra, which is not something these kids would consider a cool thing to do—is having to make physical contact with each other. And we noticed that was something the Asian kids had the biggest problem with that. You could really see the different cultures at play; for the Latino kids, those Cuban motion dances where you have to move your hips were no big deal and came very naturally to them, whereas some of the quote-unquote "American" kids had a hard time with that—the boys especially felt really weird moving their hips. And when it came time to do more structured dances like the fox trot, we noticed the Latino kids having prob-

PREVIEW DOCUMENTARY

Two cleavers by half

A pair of Danes take their meat-shop business in a grisly new direction in *The Green Butchers*

BY DARREN ZENKO

After a brief internal struggle, I've come to the conclusion there's really no need for me to slap a big internet forum-standard ****SPOILER WARNING**** here because, come on... it's a black comedy about a pair of butchers whose business takes off after they begin serving a secret ingredient. What could that ingredient be? Where might the blackness of the comedy come from? If you answered anything other than "human flesh" and "the serving of human flesh" you'd better stick to your Fisher Price Movie Viewer version of *The Black Hole*, because even a straightforward piece of cinema like Anders Thomas Jensen's *The Green Butchers* is gonna go right over your head.

Butchers Svend and Bjarne (Mads Mikkelsen and Nikolaje Lie Kaas) are the kind of odd duo that's reserved for films, and those instances of real life that only seem like films. Svend's

a neurotic, hypersensitive bundle of fragile ego and defensive hostility, the kind of guy who makes people hate him by constantly accusing them of hating him. Bjarne's a numb loser who seems to go along with whatever's happening around him at the time either for lack of ideas of his own or fear of the ideas he does have, his own hostility blunted by a constant intake of marijuana. Sick of working for The Man, they set up shop on their own; when a meat-locker accident and Svend's psy-

chase on a speeding morgue gurney, no slapstick "hide the body!" business, just the comedy that springs from watching the lengths desperate (and crazy) men will go to in order to keep up appearances, how far down a mad path they'll go for success.

WOULD IT BE "FUNNIER" with a bit of the ol' *Weekend at Bernie's*? Maybe, yeah; *The Green Butchers* isn't a real laugh riot, if that's what you're looking for. But Mads Mikkelsen's performance alone is worth checking out, if you're a connoisseur of comic timing; with the power of his incredibly creepy Euro-looks backing him (you know the look I'm talking about, right?) he does a really memorable turn that's well worth seeing. Impotent rage, self-pity, delusional rationalization, desperate regard-seeking... comedy gold.

Nikolaje Lie Kaas's characters aren't as perfectly drawn as what Mikkelsen gets to work with as Svend, but... what? Why, yes, I did say "characters". Didn't I mention? As well as deadpan depressive pot-head meatcutter Bjarne, Kaas also plays ****SPOILER ALERT**** his mentally handicapped half-brother, a manic manchild with an obsessive love for all God's animals. He's just come out of a years-long coma and... Okay, okay, I know what all this

REVUE FOREIGN

chosis coincide to drive business through the roof, something's started that neither of them can stop.

Danish director film Jensen doesn't make a gory horror or macabre spectacle of his cannibalism film—neither the blood-spattered walls of the slasher flick nor the corrupt, voluptuous decay of *Delicatessen* are to be found. His characters are skilled butchers, after all, professional men—Nordic professional men—and their abattoir and meatlocker are pin-tidy places for the hygienic preparation of meat. It fits perfectly with Jensen's dark and dry humour. There's no cartoonish gross-out gags, no madcap

lems with that kind of discipline.

VW: I loved seeing the footage of the final competition, especially the glimpses you get of this kid from one of the other schools. He's a pretty heavy kid, but he's there in the finals and he's dancing with this girl and he's doing really well and he's got this big grin on his face. I think any competition where the fat kid can shine like that is a pretty great thing.

MA: That whole scene was so significant to me—all these mixed races dancing together, from schools from different boroughs all over New York. The Queens team, which had won the previous year, was a pretty affluent group, but they come in and they're all equalized—most of the Washington Heights kids had never been that far downtown before, but they came into this place, this big, intimidating structure with the glass and the palm trees that was definitely not part of their world, and they were able to triumph there. And this was taking place across the street from Ground Zero, where the World Trade Center once stood—this little piece of life right across the street from where this great tragedy occurred. It was very special.

VW: I couldn't help but worry as I watched your film that as this program becomes more and more widespread, the competitive aspect of it might start to become more important than the social aspect—that, especially in the wealthier schools, they'd start really drilling these kids into becoming ballroom-dancing machines, the social aspect would kind of fall by the wayside and it would all be about winning that trophy. Am I being ridiculous?

MA: There is some concern about the competition, but it's more along the lines of "Isn't it hard on kids to put this kind of pressure on them?" But honestly, I feel life is very competitive. And also, when these kids realize they're going to go up against other schools, you really see their team spirit come to the foreground. I think the competition overall is a pretty healthy thing. And for me, the film isn't really about the competition; it's about getting into the minds of these kids. Once I heard them start talking and I heard all these amazing things coming out of their mouths—that's what drove this film. The "road to the competition" is the vehicle we use to get from A to Z, but it's really about this hilarious journey alongside these kids and hearing what they think and how they feel.... We spoke to a lot of parents and teachers when we were making the film, but frankly, once the kids started opening up to us, it seemed more valuable and interesting to follow them and construct the film around their voices without a voiceover or a narrator to guide us through.

VW: As a guy, I have to say it was a little dismaying to see how articulate the girls were and how they really have it together and are thinking about the future in a way that the boys just don't at that age.

MA: There was a male audience member at the Philadelphia Film Festival who said, "This film of yours has a fair amount of male-bashing in it." And I guess it does. I mean, the girls feel completely superior to the boys at that age, and it frustrates them so much that these knuckle-

heads are the ones who get to lead. And the boys know it!

VW: Practically every review of your movie compares it to *Spellbound*, the recent documentary about kids taking part in the National Spelling Bee. Is that a false comparison, or are there lessons you learned from watching that movie? Did the success of *Spellbound* at least make it easier for your film to get made and distributed?

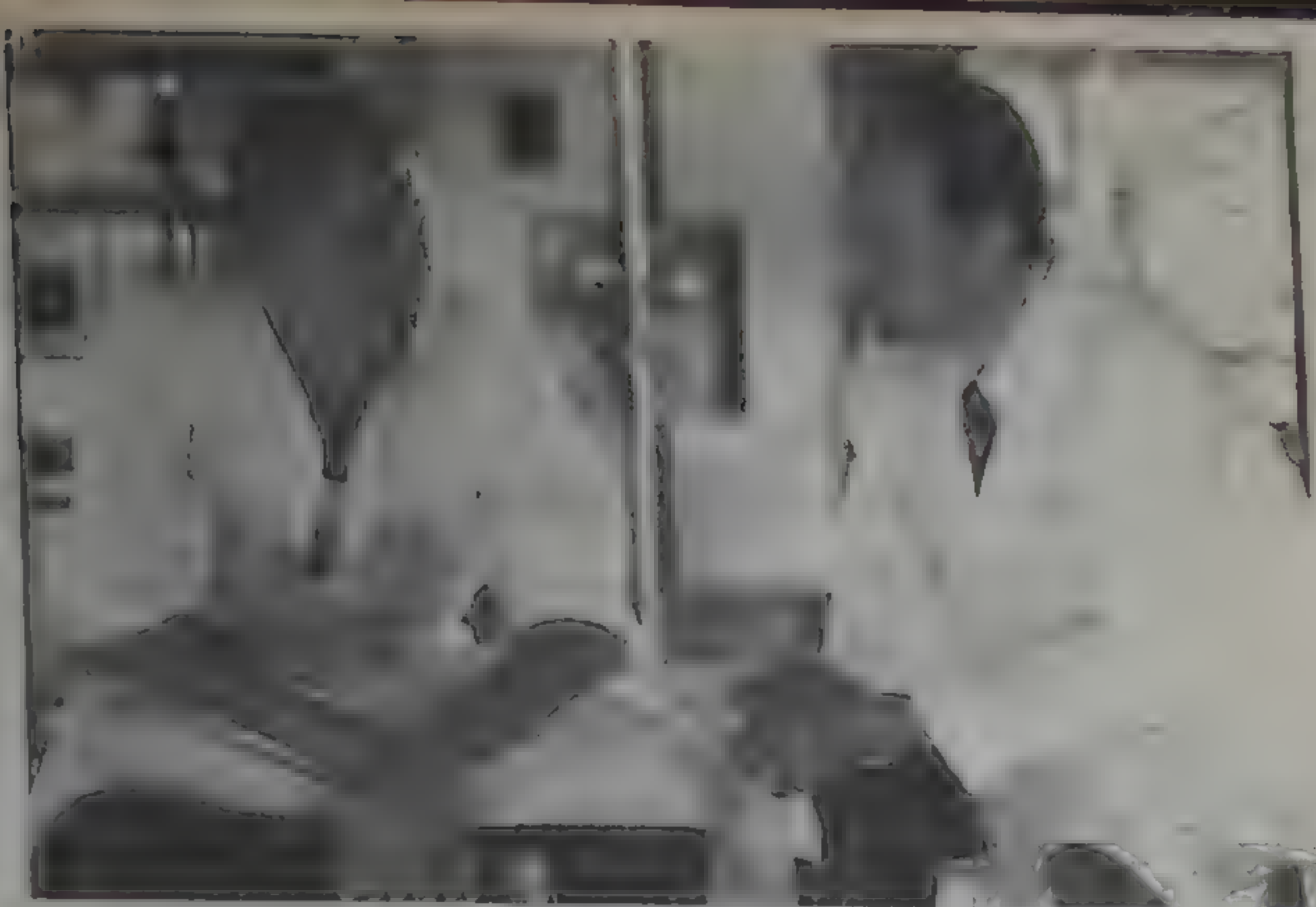
MA: Well, *Spellbound* was in theatres when Amy and I were developing our film, and we were definitely happy to see there was interest in this kind of story. And I think the comparisons are sort of inevitable, but while I think *Spellbound* is a great film, it's the story of eight individuals who are studying very hard to become solitary competitors. And our film is really the story of the collective and the group dynamic. We don't have eight characters; we have three characters, the three schools. It's the group interplay that propels this story.

VW: In a lot of ways, the message of your film is the opposite of *Spellbound*'s. In your film, you see kids moving out into the wider world and experiencing other cultures and the opposite sex, whereas in *Spellbound*, the kids are undergoing much more of an isolating experience.

MA: Yes. This is more like a cultural thing than an intellectual thing. It's about artistic expression and socialization and grace. It's a different animal. ☺

MAD HOT BALLROOM

Directed by Marilyn Agrelo • Written by Amy Sewell • Opens Fri, June 10



must sound like, given how many Hollywood red flags I've raised in this review, but try to trust me on this one; *The Green Butchers* is good. At the very least, you have to admit an odd-couple black comedy about carving up human flesh (one that features a dual-role performance as both a chronic dope-smoker and his mental-

ly handicapped brother) that manages to come off as tasteful, reserved and sophisticated is something to see. ☺

THE GREEN BUTCHERS

Written and directed by Anders Thomas Jensen • Starring Nikolaje Lie Kaas, Mads Mikkelsen and Line Kruse • Zeidler Hall, The Citadel • Fri-Mon, June 10-13 (9:15pm)

JUNE 10-13

Moolaadé

"THIS GREAT WORK OF ART HAS THE POTENTIAL TO CHANGE THE WORLD."
- LISA SCHWARZBAUM, ENTERTAINMENT WEEKLY

FRIDAY TO MONDAY AT 7:00PM

THE GREEN BUTCHERS

"DECEPTIVELY SIMPLE AND WICKEDLY FUNNY"
- EGO KATZ, SLANT MAGAZINE

FRIDAY 9:15PM

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 3923-101 Ave. For more information, call 425-9212 or log on to www.metrocinema.org.

Metro operates with the support of:

Against Purification

The lyrical tone of *Moolaadé* disguises its revolutionary social message

BY DARREN ZENKO

The West African village setting of *Moolaadé*—shot on location in Djerisso, Burkina Faso—with its bright colours, alien architecture, wandering livestock and people going about preindustrial business as ancient as civilization itself, is thrillingly foreign and exotic to first-world Western eyes... but it only stays that way for a few moments. This is the film's first triumph: direc-

tor Ousmane Sembene taking this half-understood (if that) world, so distant in time, space and culture from our own, and quickly but gently turning easy exoticism into something like familiarity. Inside of 10 minutes, you're drawn into the place and the pace, ready to care.

With light-handed speed, Sembene wastes no time in introducing the conflict that's going to divide and devastate this green and sunbaked corner of nowhere. Into the courtyard of Collé Gallo Ardo Sy (Fatoumata Coulibaly), second wife of a prosperous and respected farmer, come four distraught young girls seeking her protection. They are what's left of a group of six fugitives (two others fled to a nearby city) on the run from a seemingly unavoidable fate, a bloody

ritual often fatal and always painful, and the formidable, iconoclastic Collé is their only hope.

The pain they're fleeing is "Purification"—ritual genital mutilation. Performed without anesthesia or sterile tools, the procedure commonly produces serious infections, uncontrolled bleeding, long-term pain and scarring and lifelong psychological damage. Collé had undergone the Purification herself, and the result was two babies dead due to her inability to birth naturally, and a disfiguring abdominal scar from the rough C-section that brought her daughter Amasatou (Salimata Traoré) into the world. Her refusal to subject Amasatou to the same procedure has made her somewhat notorious, and brought the fugitive girls to her door.

With her husband away and thus unable to countermand her, and with the implicit if not enthusiastic support of the household's elder wife, Collé takes the girls in and invokes *moolaadé*, sacred sanctuary. Under *moolaadé*, the girls are unreachable, Collé's compound a taboo precinct from which they may not be taken—and from which they may not leave. A thin strip of dyed cord across the doorway is all that separates Collé's charges from a society unanimous in its desire to see them cut according to custom. Unpurified, they are disreputable, unclear, unmarriageable.

THE MOOLAADÉ ITSELF is Sembene's second triumph. In his capable hands, the taboo of protection fills the film, becoming a character in itself. That braided red rope across the threshold is acknowledged by everybody; all who enter or exit the compound

pause and regard the barrier, thinking their own thoughts on its significance before stepping over. Even the red-robed women who form the Purification posse, adorned with their regalia of office and fairly crackling with psychic energy and magic power, can do nothing but crowd against the invisible wall of the *moolaadé* like angry vampires outside a church; only animals pass the threshold casually. Sembene creates in this film a powerful, tangible ritual space; the symbol of

muttering pop songs and news snippets. When silencing the voice of the world doesn't make their problem go away, the forces of reactionary conservatism return, as they always do, to their reliable old arsenal—threats and beatings, mobs and murder.

It all culminates in the kind of People Power message that gets bolstered with the term "uplifting." The climactic showdown is indeed electrically tense, but when push comes to shove, the film's natural language turns to a mode which smacks of manifesto-reading to the Western ear... until you consider just how much power there is in the simple act of saying "female genital mutilation" in a society where the euphemistic "Purification" has been exclusively used. In the end, as welcome as it may have been in the West (winner, Un certain regard, Cannes '04), *Moolaadé* is aimed squarely at Africa, where Sembene's work has always been aimed; it's a lyrical call to resistance and revolution. ☐

MOOLAADÉ

Written and directed by Ousmane Sembene • Starring Fatoumata Coulibaly, Dominique Zeida and Maimouna Hélène Diarra • Zeidler Hall The Citadel • Fri-Mon, June 10-13 (7pm) • Metro Cinema • 425-9211

THE EXTRAORDINARY FILM THAT
"WILL SWEEP YOU OFF YOUR FEET!"

Los Angeles Times

"IRRESISTIBLE!
A KIND OF SPELLBOUND CROSSED
WITH STRICTLY BALLROOM!"
—Kenneth Turan

The New York Times

"CROWD-PLEASING!
BOTH COMICAL AND GENUINELY TOUCHING!"
—A.O. Scott

People

"★★★★★!
EXPECT TO GRIN THE ENTIRE TIME
YOU ARE WATCHING!"
—Leah Roemer

Newsweek

"ENCHANTING!
CAN YOU RESIST THIS MOVIE?
DON'T EVEN TRY."
—David Ansen

New York

"ENTRANCING,
FUNNY AND
MOVING!
YOU'LL WALTZ OUT
EXHILARATED!"
—Ken Tucker

mad hot
Ballroom

GARNEAU
theatre

8712 - 109 Street - 433-0728

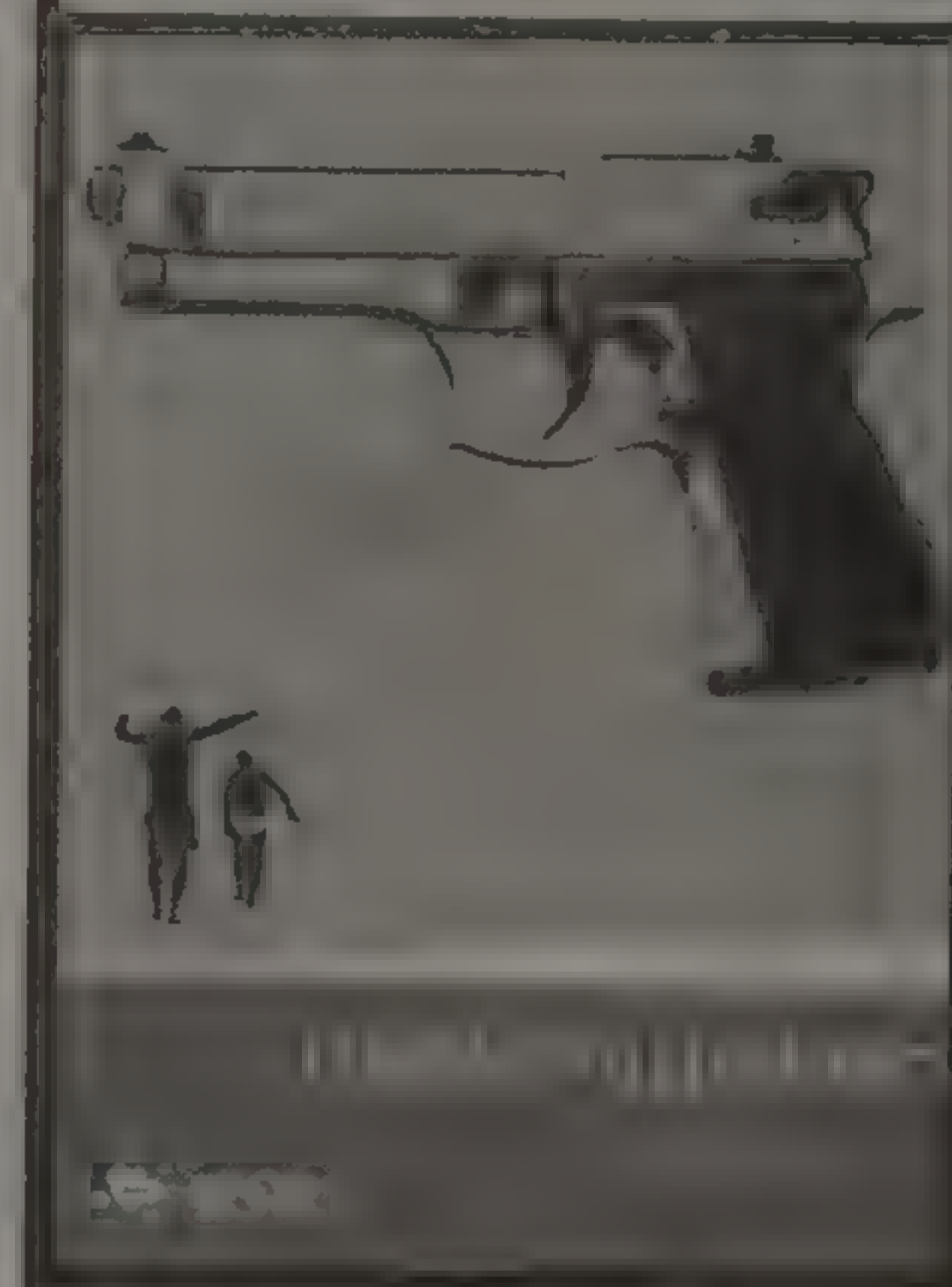


MAD HOT BALLROOM

Nightly @ 7:00 9:10pm
Sat & Sun Matinees @ 2:00 pm
•G•

PRINCESS
THEATRE

10337 - Whyte Ave. - 433-0728

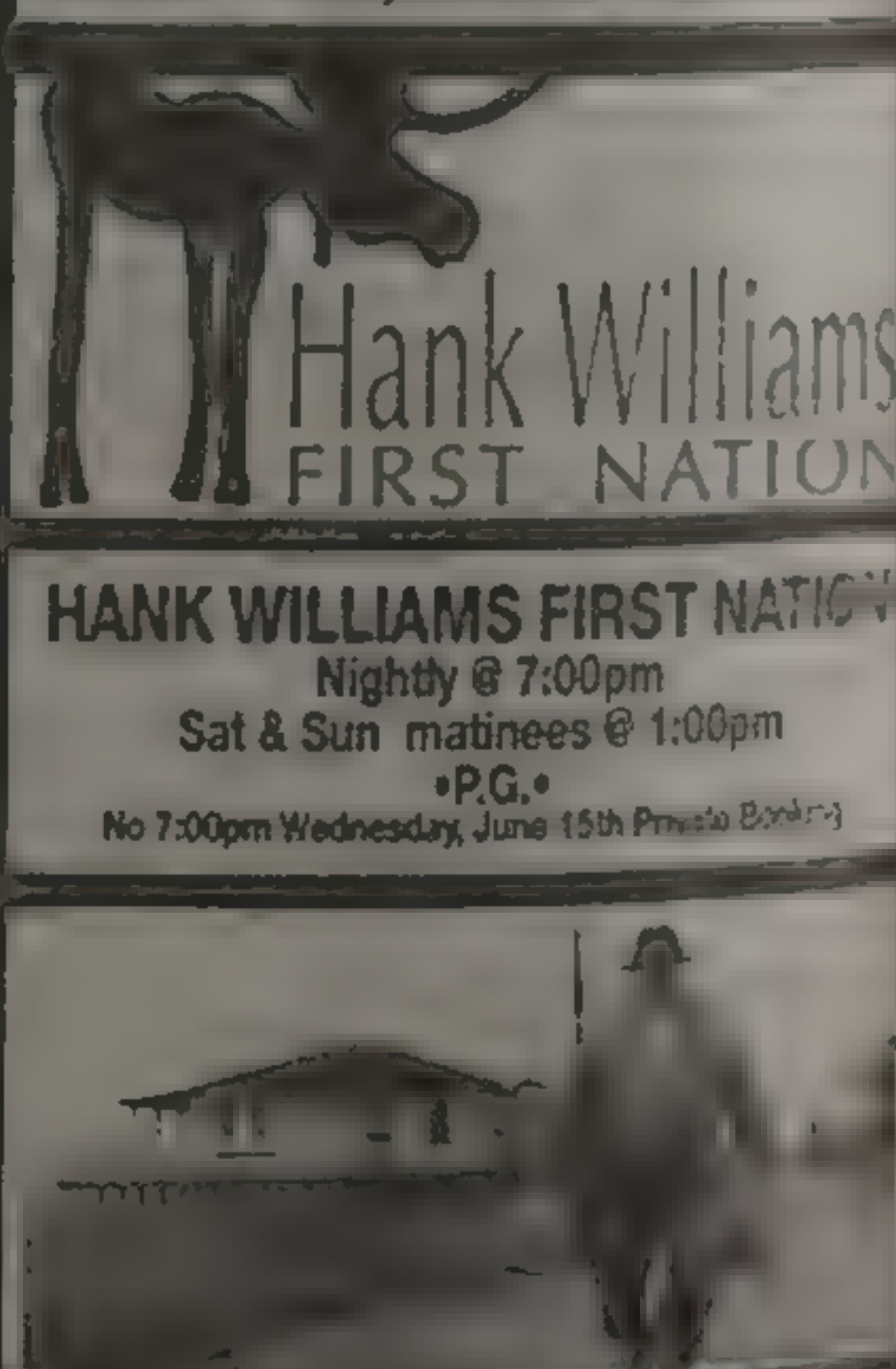


WALK ON WATER

Nightly @ 7:00 9:15pm
Sat & Sun Matinees @ 2:00 pm
•14A• mature themes

PRINCESS
THEATRE

10337 - Whyte Ave. - 433-0728



HANK WILLIAMS FIRST NATION

Nightly @ 7:00pm
Sat & Sun matinees @ 1:00pm
•P.G. •
No 7:00pm Wednesday, June 15th Private Booking

SCHULTZ GETS THE BLUES

Nightly @ 9:00 pm
Sat & Sun Matinees @ 3:00 pm
•P.G. •

EXCLUSIVE ENGAGEMENT STARTS FRIDAY!

GARNEAU

CHECK THEATRE DIRECTORY FOR SHOWTIMES



...a... most... action blockbuster **Mr. and Mrs. Smith** opens this Friday...
...a... lives... the celebrity... Fametracker sure think so...
...a... website... they make a very convincing case. And we quote...
...a... *Mr. and Mrs. Smith*... and the *Pebbles*... and the *W.H.s*... will still carry on this nowpointless...
...a... out their Eva Longoras (what?). Jennifer Lopez... (who?) and Julia...
...a... (right!), as though this topic were still open for discussion. But, really...
...a... young for the supreme sexiness of Eva Longora in the lifetime of Angeli...
...a... (being) a... creationist on the day that a particularly sharp monkey...
...a... with... normally masters the nuances of written Latin. In...
...a... position (Because Angelina Jolie is not sexy... exactly... she's more...
...a... conceived from scratch based on some half-garbled idea of...
...a... But... an alien race and naturally understanding the usual limita...
...a... a little overboard: the lips, the curves, the smoldering glance...
...a... but let's get real... *Mr. and Mrs. Smith* will be fun to watch if...
...a... one-half of a couple in which, for once, he's the one who makes...
...a... maybe you're just not not enough for her.

FILM WEEKLY THIS WEEK'S NEW MOVIES

The Adventures of Sharkboy and Lavagirl in 3-D Taylor Lautner, Cayden Boyd, George Lopez and Taylor Dooley star in *Spy Kids* writer/director Robert Rodriguez's goofball kids' movie about a 10-year-old outcast whose overactive imagination comes in handy when two prepubescent superheroes enlist his aid in a dangerous mission.

Batman Begins Christian Bale, Katie Holmes, Michael Caine, Ken Watanabe, Cillian Murphy and Liam Neeson star in *Memento* director Christopher Nolan's moody take on the superhero genre, in which young Bruce Wayne's grief over the recent death of his parents, the wave of crime and corruption overtaking Gotham City and his discovery of a cave hidden underneath his mansion inspire him to take on a new secret crime-fighting identity as Batman. (*Opens Wednesday*)

The Green Butchers Line Kruse, Nikolaj Lie Kaas and Mads Mikkelsen star in *Mifune* writer/director Anders Thomas Jensen's black comedy about two friends who resort to criminal extremes in order to keep their struggling butcher shop from going out of business. In Danish with English subtitles. Read Darren Zenko's review on page 45. *Zeidler Hall, The Citadel; Fri-Mon, June 10-13 (9:15pm)*

The Honeymooners Cedric the Entertainer, Mike Epps, Gabrielle Union, Regina Hall and John Leguizamo star in *Like Mike* director John Schultz's African-American updating of the classic '50s sitcom about a bus driver, a sewer worker, their nagging wives and their never-ending supply of dubious get-rich-quick schemes.

I Love You Again William Powell, Myrna Loy and Frank McHugh star in *The Thin Man* director W.S. van Dyke's 1940 screwball comedy about a con man who awakens from an extended bout of amnesia to discover that he has spent the last nine years living as an upright citizen in a dull small town. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, June 13 (8pm)*

Mad Hot Ballroom Director Marilyn Agrelo's rousing documentary profile of three ethnically and economically diverse groups of New York City grade-schoolers learning ballroom dancing and participating in a prestigious city-wide dancing competition. Read Paul Matwychuk's article on page 44.

Moolaadé Fatoumata Coulibaly, Maimouna Hélène Diarra and Dominique Zeïda star in *Xala* writer/director Ousmane Sembene's acclaimed film about six girls who flee their village's traditional circumcision ritual, and find refuge with the wife of a local tribesman, who casts a protective spell over them to keep them safe. In Bambara and French with English subtitles. Read Darren Zenko's review on page 46. *Zeidler Hall, The Citadel; Fri-Mon, June 10-13 (7pm)*

Mr. and Mrs. Smith Angelina Jolie, Brad Pitt, Adam Brody, Vince Vaughn, Angela Bassett, Keith David and William Fichtner star in *The Bourne Identity* director Doug Liman's action-packed espionage thriller/romantic comedy hybrid about a bored husband and wife, both of whom are leading secret double lives as international assassins-for-hire, whose latest assignment requires them to kill each other.

FILM LISTINGS

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA CITY 12/MOVIES 12

Movies 12: 130 Ave. 50 St. 472-9779
Cinema 12: 3633-99 St. 463-5481

HOUSE OF WAX (18A, gory violence) **Cinema City 12:** Sat-Sun 11:10 Daily 1:30 4:05 7:05 9:35 Fri-Sat late show 11:55
Movies 12: Sat-Sun 10:55 Daily 1:30 4:25 7:00 9:35 Fri-Sat late show 12:05

UNLEASHED (18A, brutal violence) **Cinema City 12:** Sat-Sun 11:40 Daily 1:50 4:35 7:30 9:55 Fri-Sat late show 12:10 **Movies 12:** Sat-Sun 11:20 Daily 1:45 4:45 7:20 9:45 Fri-Sat late show 12:15

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) **Cinema City 12:** Sat-Sun 11:25 Daily 1:55 4:30 7:25 9:40 Fri-Sat late show 11:50 **Movies 12:** Sat-Sun 11:15 Daily 1:50 4:40 7:25 9:40 Fri-Sat late show 11:50

GUESS WHO (PG, coarse language) **Cinema City 12:** Sat-Sun 11:00 Daily 1:15 4:00 7:00 9:25 Fri-Sat late show 11:40 **Movies 12:** Sat-Sun 11:40 Daily 2:05 4:35 7:15 9:50 Fri-Sat late show 12:05

KUNG FU HUSTLE (14A, violence throughout) **Cinema City 12:** Sat-Sun 11:50 Daily 1:40 4:55 7:45 10:10 Fri-Sat late show 12:30

ROBOTS (G) **Cinema City 12:** Sat-Sun 11:05 Daily 1:10 3:10 5:10 7:10 9:15 Fri-Sat late show 11:25 **Movies 12:** Sat-Sun 11:00 Daily 1:10 3:05 5:05 7:05 9:15 Fri-Sat late show 11:30

THE PACIFIER (PG) **Cinema City 12:** Sat-Sun 11:45 Daily 1:45 4:20 7:10 9:20 Fri-Sat late show 11:45

Movies 12: Sat-Sun 10:50 Daily 1:05 3:15 5:15 7:15 9:20 Fri-Sat late show 11:35

FEVER PITCH (PG) **Cinema City 12:** Sat-Sun 11:30 Daily 2:05 4:50 7:40 10:05 Fri-Sat late show 12:15 **Movies 12:** Sat-Sun 11:05 Daily 1:40 5:00 7:40 10:05 Fri-Sat late show 11:55

HOSTAGE (18A, gory violence) **Cinema City 12:** Sat-Sun 11:20 Daily 1:40 4:45 7:35 10:00 Fri-Sat late show 12:25 **Movies 12:** Sat-Sun 11:30 Daily 2:00 4:50 7:35 10:00 Fri-Sat late show 12:30

HITCH (PG, sexual language) **Cinema City 12:** Sat-Sun 11:15 Daily 1:35 4:25 7:15 9:50 Fri-Sat late show 12:15

Movies 12: Sat-Sun 11:10 Daily 1:35 4:20 7:10 9:55 Fri-Sat late show 12:10

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) **Cinema City 12:** Sat-Sun 11:35 Daily 2:00 4:40 7:20 9:45 Fri-Sat late show 12:05 **Movies 12:** Sat-Sun 11:35 Daily 1:55 4:30 7:05 9:30 Fri-Sat late show 12:00

MILLION DOLLAR BABY (PG, mature theme, not recommended for young children) **Cinema City 12:** Sat-Sun 10:55 Daily 1:25 4:10 6:50 9:30 Fri-Sat late show 12:00

CONSTANTINE (14A, horror, violence throughout) **Movies 12:** Sat-Sun 11:05 Daily 1:40 4:40 7:25 9:55 Fri-Sat late show 12:15

ARE WE THERE YET? (PG) **Movies 12:** Sat-Sun 11:25 Daily 2:10 4:55 7:30 9:25 Fri-Sat late show 11:50

CITY CENTRE

10200-102 Ave. 421-7020

MR. AND MRS. SMITH (14A, violence, no passes) Daily 1:00 3:50 7:10 10:00

CINDERELLA MAN (PG, coarse language) Daily 12:10 3:30 6:40 9:55

LORDS OF DOGTOWN (14A) Daily 12:50 4:00 6:50 9:45
STAR WARS: EPISODE III REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri-Tue 12:00 12:30 3:10 3:40 6:30 7:00 9:40 10:10 Wed-Thu 12:00 12:35 3:10 3:40 6:30 6:55 9:40 10:05

MADAGASCAR (G) Daily 12:15 2:30 4:45 7:15 9:30
THE LONGEST YARD (14A, coarse language) Daily 1:10 4:10 7:25 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri-Tue 4:20 6:45 9:15 Wed-Thu 4:20 6:45

THE HITCHHIKER'S GUIDE TO THE GALAXY (PG) Fri-Tue 12:40

CRASH (14A, frequent coarse language, mature themes) Fri-Tue 12:05 3:20 6:35 9:20 Wed-Thu 12:05 9:20

BATMAN BEGINS (PG, frightening scenes, not recommended for young children, no passes) Wed-Thu 12:30 3:45 7:00 10:10

CLAREVIEW

4211-139 Ave. 472-7600

MR. AND MRS. SMITH (14A, violence, no passes) Fri-Sun 1:00 4:20 7:10 9:50 Mon-Thu 4:20 7:10 9:50

THE ADVENTURES OF SHARKBOY AND LAVAGIRL IN 3D (G) Fri-Sun 1:10 3:40 6:45 8:50 Mon-Thu 3:40 6:45 8:50

CINDERELLA MAN (PG, coarse language) Fri-Sun 12:15 3:30 6:40 9:45 Mon-Thu 3:30 6:40 9:45

LORDS OF DOGTOWN (14A) Fri-Sun 1:00 4:20 7:30 10:05 Mon-Thu 4:20 7:30 10:05

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Fri-Sun 1:30 4:40 7:20 9:55 Mon-Thu 4:40 7:20 9:55

STAR WARS: EPISODE III REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri-Sun 12:00 12:30 3:15 3:45 6:30 7:00 9:30 10:00 Mon-Thu 3:15 3:45 6:30 7:00 9:30 10:00

MADAGASCAR (G) Fri-Sun 12:40 1:50 2:50 4:30 5:00 6:50 7:15 9:20 Mon-Thu 4:30 5:00 6:50 7:15 9:20 Wed-Thu 5:00 7:15 9:20

THE LONGEST YARD (14A, coarse language) Fri-Sun 1:20 4:00 7:45 9:00 10:15 Mon-Thu 4:00 7:45 9:00 10:15 Wed-Thu 4:00 7:45 10:15

BATMAN BEGINS (PG, frightening scenes, not recommended for young children, no passes) Wed-Thu 3:45 7:00 10:10

GALAXY CINEMAS • SHERWOOD PARK

2020 Sherwood Drive. 416-0150

MR. AND MRS. SMITH (14A, violence, no passes) Fri 3:50 7:10 9:55 Sat-Sun 12:50 3:50 7:10 9:55 Mon-Thu 7:10 9:55

THE ADVENTURES OF SHARKBOY AND LAVAGIRL IN 3D (G) Fri 3:00 6:50 9:20 Sat-Sun 12:40 3:00 6:50 9:20 Mon-Thu 6:50 9:20

CINDERELLA MAN (PG, coarse language) Fri 3:30 6:40 9:50 Sat-Sun 12:20 3:30 6:40 9:50 Mon-Thu 6:40 9:50

LORDS OF DOGTOWN (14A) Fri 4:30 7:40 10:20 Sat 1:30 4:30 7:40 10:20 Sun 1:30 7:40 10:20 Mon-Thu 7:40 10:20 Wed-Thu 9:10

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Fri

4:00 7:20 10:00 Sat-Sun 1:00 4:00 7:20 10:00 Mon-Thu 7:20 10:00

STAR WARS: EPISODE III REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri 12:40 1:40 3:40 7:00 9:40 10:10 Sat-Sun 12:00 12:40 1:40 3:40 7:00 9:40 10:10 Mon-Thu 6:40 7:00 9:40 10:10 Wed-Thu 9:40 10:10

MADAGASCAR (G) Fri 4:10 4:45 6:45 7:15 9:30 Sat 12:10 1:10 2:20 4:10 4:45 6:45 7:15 9:30 Mon-Thu 6:45 7:15 9:30

THE LONGEST YARD (14A, coarse language) Fri 4:20 7:30 10:15 Sat-Sun 1:20 4:10 10:15 Mon-Thu 7:30 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri-Tue 9:10

WWE: ECW ONE NIGHT STAND (Classification not available) Sun 5:00

BATMAN BEGINS (PG, frightening scenes, not recommended for young children, no passes) Wed-Thu 7:00 10:10

GARNEAU

2111 11th Ave. 463-1111

MAD HOT BALLROOM (G) Daily 7:00 9:10 Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail. 436-6977

THE HONEYMOONERS (PG) Fri-Sat-Sun 1:25 4:10 7:25 9:55 Mon-Thu Wed-Thu 7:25 9:55

KICKING AND SCREAMING (PG) Fri-Sat-Sun 12:55 1:25 6:55 9:15 Mon-Tue Wed-Thu 6:55 9:15

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Fri-Sat-Sun 1:10 3:55 7:10 9:50 Mon-Tue Wed-Thu 7:10 9:50

HANK WILLIAMS FIRST NATION (PG) Fri-Sat-Sun 1:05 3:15 6:30 Mon-Tue Wed-Thu 6:30

SAHARA (PG, violence) Fri-Sat-Sun 12:45 3:25 6:40 9:25 Mon-Tue Wed-Thu 6:40 9:25

HITCHHIKER'S GUIDE TO THE GALAXY (PG) Fri-Sat-Sun 1:20 4:15 7:15 9:40 Mon-Tue Wed-Thu 7:15 9:40

THE INTERPRETER (14A) Fri-Sat-Sun 12:50 3:35 6:50 9:35 Mon-Tue Wed-Thu 6:50 9:35

SIN CITY (R, gory violence throughout) Fri-Sat 1:00 3:50 7:05 9:45 Sun 1:00 7:05 9:45 Mon-Tue Wed-Thu 7:05 9:45

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert. 833-3333

THE LONGEST YARD (14A, coarse language) Fri Mon-Thu 1:10 3:20 7:20 9:30 Sat-Sun 11:00 1:10 3:20 7:20 9:30

MADAGASCAR (G) Fri Mon-Thu 1:15 3:15 7:15 9:15 Sat-Sun 11:15 1:15 3:15 7:15 9:15

CINDERELLA MAN (PG, coarse language) Fri Mon-Thu 1:05 3:55 7:05 9:55 Sat-Sun 1:05 3:55 7:05

MR. AND MRS. SMITH (14A, violence, no passes) Fri-Sat 1:00 3:50 7:20 9:50 Sun 1:20 3:50 7:20 9:50 Sat-Sun 1:20 3:50 7:20 9:50

THE ADVENTURES OF SHARKBOY AND LAVAGIRL IN 3D (G, no passes) Fri-Sun 1:30 3:30 7:30 9:30 Sat-Sun 11:30 1:30 3:30 7:30 9:30

LEDCO CINEMAS

4750-91 St. 466-7726

MADAGASCAR (G) Daily 7:05 9:10 Fri-Sat-Sun 1:10 3:25

THE LONGEST YARD (14A, coarse language) Daily 6:50 9:30 Fri-Sat-Sun 1:10 3:45

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children) Daily 7:00 9:40 Fri-Sat-Sun 1:00 3:40

MR. AND MRS. SMITH (14A, violence) Daily 7:10 9:35 Fri-Sat-Sun 1:05 3:35

BATMAN BEGINS (PG, frightening scenes, not recommended for young children) Daily 6:50 9:35 Sat-Sun 1:00 3:45

METRO CINEMA

9826-101A Ave. Citadel Theatre. 425-9212

MOOLAADÉ (STC) Fri-Sat-Sun Mon 7:00

THE GREEN BUTCHERS (STC) Fri-Sat-Sun Mon 9:15

QUEER CITY CINEMA '50 '60S (STC) Thu 7:30

QUEER CITY CINEMA '70S (STC) Thu 9:30

NEW WEST MALL 8

888-170 St. 464-1021

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Fri-Sun 2:20 4:50 7:30 9:40 Mon-Thu 7:30 9:40

HOSTAGE (18A, gory violence) Fri-Sun 1:40 4:15 7:00 9:35 Mon-Thu 4:15 7:00 9:35

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Fri-Sun 1:30 4:10 6:45 9:20 Mon-Thu 4:10 6:45 9:20

FEVER PITCH (PG) Fri-Sun 1:35 4:05 6:30 9:10 Mon-Thu 4:05 6:30 9:10

THE PACIFIER (PG) Fri-Sun 2:10 4:40 6:50 9:00 Mon-Thu 4:40 6:50 9:00

ROBOTS (G) Fri-Sun 2:00 4:20 7:10 Mon-Thu 4:20 7:10

HITCH (PG, sexual language) Fri-Sun 1:50 4:30 7:20 9:45 Mon-Thu 4:30 7:20 9:45

KUNG FU HUSTLE (14A, violence throughout, subtitled) Daily 4:00 7:00 9:30

MILLION DOLLAR BABY (PG, mature content, not recommended for young children) Fri-Sun 1:20 4:00 6:40 9:30 Mon-Thu 4:00 6:40 9:30

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2238

MR. AND MRS. SMITH (14A, violence, no passes) Daily 12:50 2:00 3:40 4:50 7:00 9:45 10:30

THE ADVENTURES OF SHARKBOY AND LAVAGIRL IN 3D (G) Daily 12:00 2:10 4:20 6:30 9:00

THE HONEYMOONERS (PG) Daily 1:10 4:30 8:00 10:10

CINDERELLA MAN (PG, coarse language) Daily 12:15 1:40 3:20 5:00 6:45 8:15 10:00

LORDS OF DOGTOWN (14A) Daily 1:50 4:40 7:45 10:15

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Mon-Wed-Thu 12:40 3:30 7:05 9:50 Tue 3:30 7:05 9:50 Sat and Strollers Screening, Tue 9:00

STAR WARS: EPISODE III REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri 12:40 1:40 3:40 7:00 9:40 10:10 Sat-Sun 12:00 12:40 1:40 3:40 7:00 9:40 10:10 Mon-Thu 6:40 7:00 9:40 10:10 Wed-Thu 9:40 10:10

MADAGASCAR (G) Fri 4:10 4:45 6:45 7:15 9:30 Sat 12:10 1:10 2:20 4:10 4:45 6:45 7:15 9:30 Mon-Thu 6:45 7:15 9:30

THE LONGEST YARD (14A, coarse language) Fri 4:20 7:30 10:15 Sat-Sun 1:20 4:10 10:15 Mon-Thu 7:30 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri-Tue 9:10

WWE: ECW ONE NIGHT STAND (Classification not available) Sun 5:00

BATMAN BEGINS (PG, frightening scenes, not recommended for young children, no passes) Wed-Thu 7:00 10:10

PRINCESS

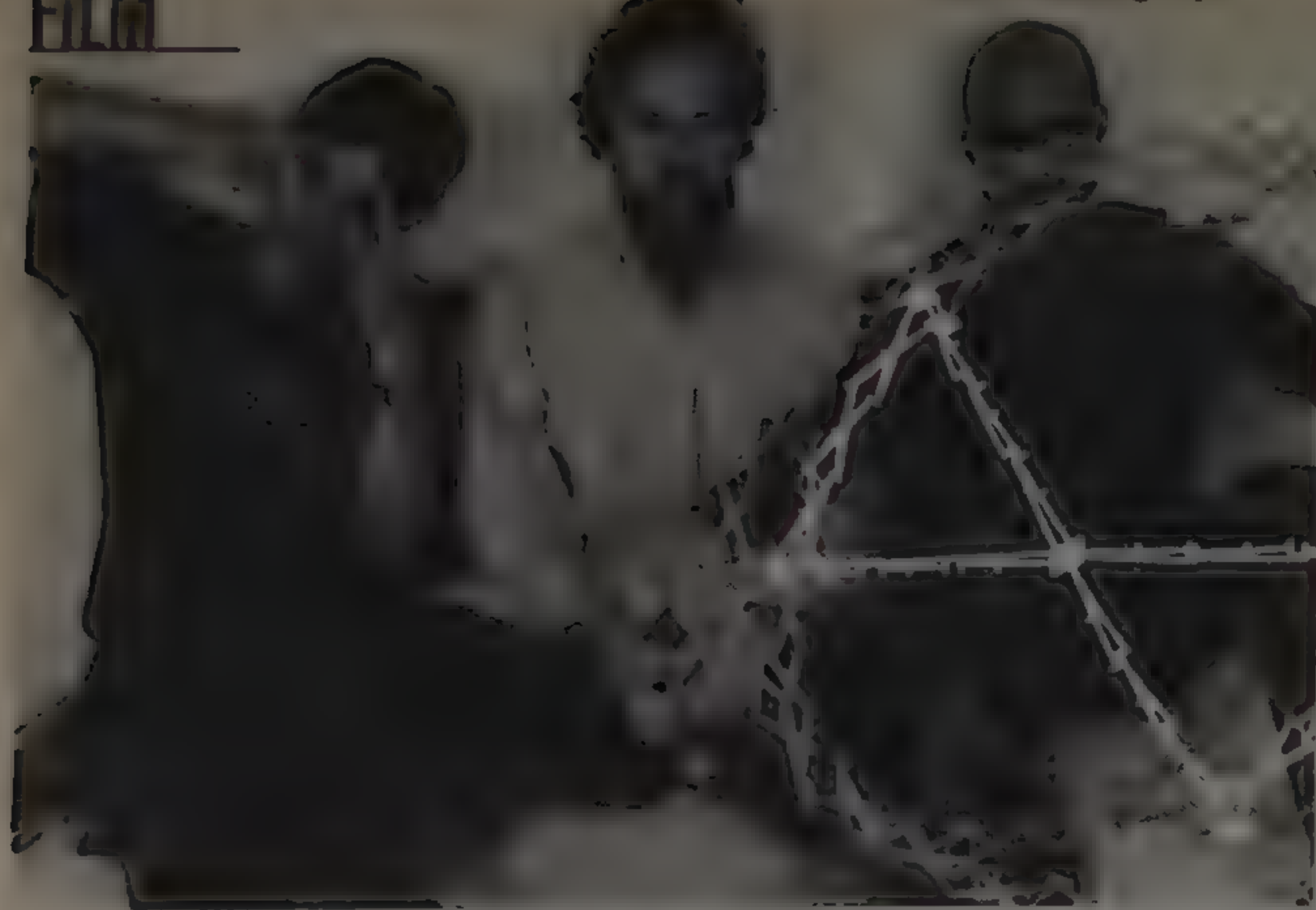
10337-82 Ave. 453-0728

HANK WILLIAMS FIRST NATION (PG) Daily 7:00 1:00 No 7:00 on Wed June 1

SCHULTZE GETS THE BLUES (PG) Daily 7:00 1:00 3:00 5:00 7:00 9:00

WALK ON WATER (14A, mature theme) Daily 7:00 1:00 3:00 5:00 7:00 9:00 Sun 2:00

SILVERCITY WEST EDMONTON MALL



Lips and Pistols

Two of rock's unluckiest success stories are told on two new DVDs

BY PAUL MATWYCHUK

If you're a musician dreaming of becoming a world-famous rock star but are unsure of how to get there, you're in luck: two entertaining rockumentaries have newly arrived on DVD, each one offering a different

proven strategy for climbing your way to the top of the music world. In *The Fearless Freaks*, Brendan Beesley's documentary about the Flaming Lips, you get what you might call the "organic" method: as we watch the Lips evolve seamlessly from an amateurish Oklahoma City punk band to the arena-filling art-rockers they are today, their success seems like a total fluke that even frontman Wayne Coyne can't figure out. Coyne comes off as a workaholic flake, a guy who seems much happier filming goofball sci-fi movies in his backyard than negotiating with record executives,

and who's been lucky enough to find a label and a fanbase willing to indulge his every folly. He's the polar opposite of Malcolm McLaren, the central figure in Julien Temple's bizarre 1980 rockumentary *The Great Rock 'n' Roll Swindle*, in which the former manager of the Sex Pistols gleefully portrays himself as an ultra-cynical manipulator who managed to con the press, the public and three gullible record labels into paying him hundreds of thousands of pounds for a band that couldn't even play their instruments. McLaren espouses what you might call the "synthetic" method of rock success, in which publicity, not music, is the real artform.

Watch these two films back-to-back and you'll marvel at how much the music scene has changed in the 25 years since the Sex Pistols broke up. The record executives we see in *The Fearless Freaks* are earnest, slightly dorky young indie-rock fans; the record executives in *The Great Rock 'n' Roll Swindle* are portrayed as either clueless suits or degenerate pedophiles. The people who go to Flaming Lips concerts wear beatific smiles on their faces and talk about being spiritually transformed—one of their biggest fans is a long-haired, blissed-out guy named "L.A. Jesus" who wears his robes to practically every show the Lips put on. The people who go to see the Sex Pistols wear chains and strangle each other in time to the music. (The dance, we're told, is called "The Grapple.") And while Wayne Coyne and Sid Vicious are both usually bleeding from the head by the end of their concerts,

Vicious's blood is real.

AND YET it's interesting to watch the rare early performance footage in Beesley's film and see how anarchic the Lips were in their youth, when the only thing they really had going for them was sheer volume. At one show, they hooked a motorcycle tailpipe up to the microphone and revved it as loudly as they could. (The guy operating the cycle tells Beesley that he was feeling such an adrenaline rush it took all his will power not to just ride the machine straight into the crowd.) At another show, there's so much lighter fluid burning onstage it's a wonder they didn't reduce the club to ashes.



The most shocking scene in *The Fearless Freaks*, however, is an interview in which band member Steven Drozd talks candidly about his massive heroin addiction while shooting up on-camera. The scene may sound exploitative, but Drozd is so smart and self-aware when it comes to his dependency on drugs that you don't feel he's being taken advantage of. Strangely, there's nothing pathetic about him in the scene; instead, he comes across as a guy trying his hardest to reason his way out of his problem. (And, in fact, he manages to kick the habit soon after.)

BY CONTRAST, Temple completely skirts the issue of Sid Vicious's heroin addiction in *Rock 'n' Roll Swindle*—on the DVD commentary, he says the

newspaper headlines about Vicious's death that appear at the end of the film were only included because the censors demanded them. Instead, the Sid that Temple shows us is the charismatic, iconic Sid, contemptuously rolling his eyes as he lip-syncs "My Way," strutting around in his underwear as he sings "Something Else," walking around London and leaving a trail of urine and garbage in his wake. Great stuff.

The Great Rock 'n' Roll Swindle is part of that mess too—it's a barely coherent jumble of performance footage, interviews, animation and an aimless subplot starring Steve Jones as a private detective. It seems like a minor miracle that the film even exists anymore—it feels like it was edited together with safety pins and masking tape. And yet, despite the lousy sound, the lurching pace and that endless Brazil sequence near the end, *Swindle* has a confrontational energy that still holds up—and I doubt the same could be said for Beesley's film 25 years from now, even though it's much better made. *The Fearless Freaks* flatters the fans and tells them what great musical taste they have; *The Great Rock 'n' Roll Swindle* spits in their eye and tells them they've been had. Now that's fearlessness. **D**

THE FEARLESS FREAKS

Directed by Bradley Beesley • Featuring the Flaming Lips • Now on DVD

THE GREAT ROCK 'N' ROLL SWINDLE

Directed by Julien Temple • Featuring the Sex Pistols and Malcolm McLaren • Now on DVD

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No purchase necessary. 50 double passes available to be won. Winners must correctly answer a mathematical skill-testing question. Employees of VUE Weekly, affiliated sponsors and their families are not eligible to enter. You must be a resident of Alberta who has reached the age of majority to be eligible to enter this contest. Approximate value of a double pass is \$25.00. Complete rules available by visiting www.odeonfilms.com or by mailing a self-addressed stamped envelope to Odeon Films, Complete Rules Request, 121 Bloor Street East, Toronto, Ontario, M4W 3M5. Request must be received on or before Tuesday, June 14. Skill testing question: 8x10+2-10+5=

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2005 Festival Calendar

Sun

Mon

Tue

Wed

Thu

Fri

Sat

June 9 - 19

12 Afternoon Delights
A Midsummer Night's Dream

13

14

15

A Midsummer Night's Dream

16

Yes! Susannah Opening Night

17

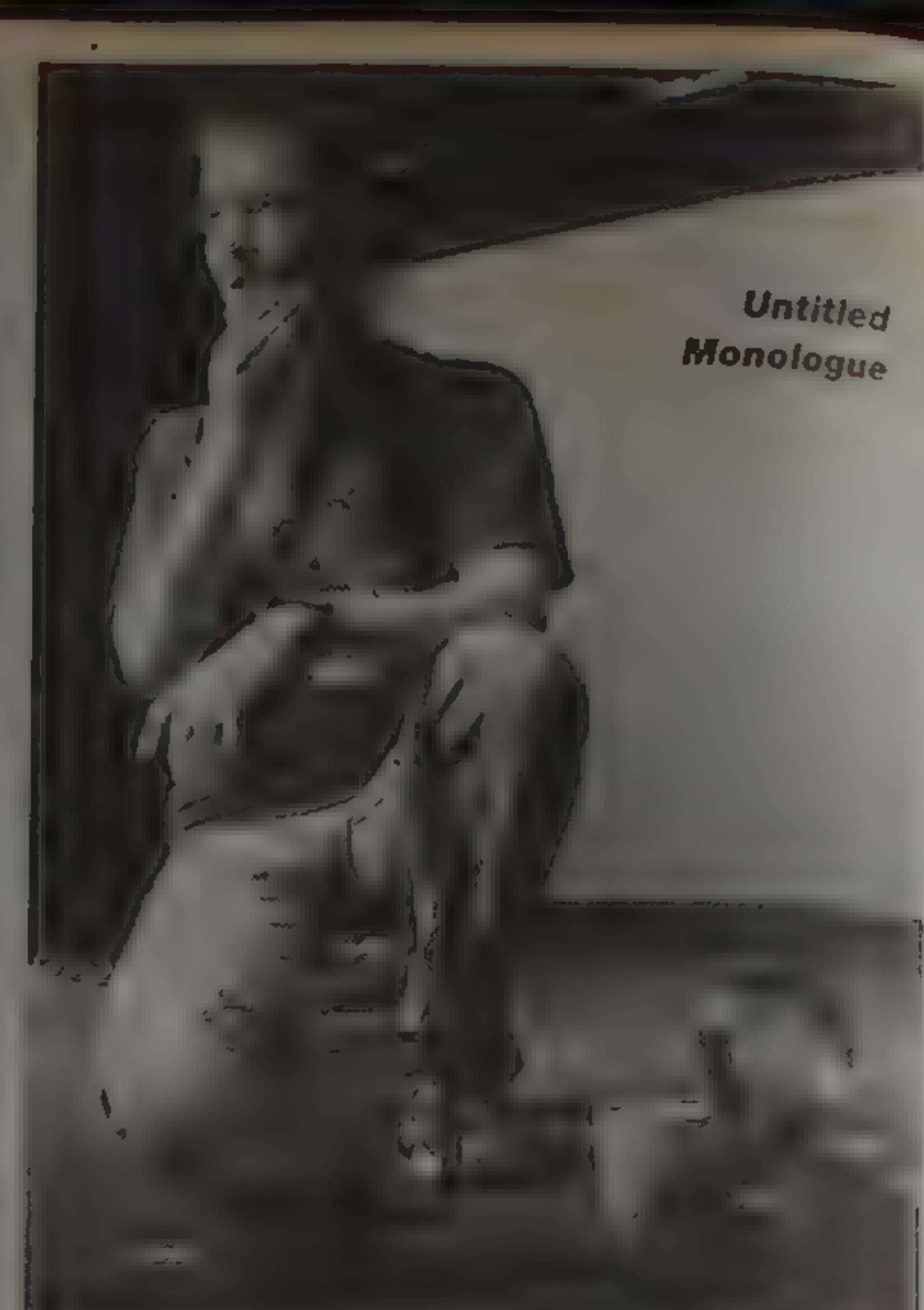
A Midsummer Night's Dream

18

Susannah Matinee & Evening

19

A Midsummer Night's Dream Matinee



Everything you always wanted to know about Next

Vue Weekly reviews this year's apocalyptic crop of NextFest plays

By VUE STAFF

So, what are young people thinking about these days? If the plays at this year's 10th-anniversary edition of NextFest are any indication, their minds are currently beset by thoughts of puppets, amputations, outhouses, gunplay, God, Henry VIII, domestic terrorism and the apocalypse. Yep, that sounds about right. Our reviewers spent last weekend soaking it all up, and here's what they thought of it all, in handy capsule-review format. Remember: NextFest continues until June 12, so there's still plenty of time (well, okay, a weekend) to catch all the hot shows.

Reviewers: David Berry (DB); Paul Matwychuk (PM); Carolyn Nikodym (CN)

ALL YOUR SHORTS ARE BELONG TO US

Taking its name from the old Internet meme, but with no real unifying theme to speak of, this collection of shorts is fairly uneven. Things begin with *3 People in an Office Environment*, the first of two purely absurdist entries that strive only to provide one odd situation after another. Like its partner, *Shards of Consciousness*, how much you like it will depend on how funny you think a series of entirely random non sequiturs is.

The best of the bunch is easily *An After-School Special*, a twisted morality short written and acted by Amy Shostak and Kirsten Rasmussen. Their wonderfully askew view skewers the consumerism/anti-consumerism debate to the point where both sides come out looking foolish, and their comedic sense keeps you laughing the entire time.

Aside from that, the rest are generally fine: the one-man *Motion*, a standard "tell the story with actions" theatre game, features an impressive performance by Ryan Parker, while *Social Work* is a subdued piece that manages some laughs from its characters' grandiose impotence. *Romiette*, the only piece here that doesn't strive for laughs, feels a touch out of place, but it's also the most likely to be successfully extended into a full-length play, and *The Burglar* is a fine diversion, though is helped by the fact it weaves in and out of each short, rather than being presented in its entirety. ★★★ (DB)

APOCALYPSO!

Just on the verge of being crowned Miss America, Eve's dreams are hopelessly dashed by the coming of the apocalypse. A disheveled beauty queen chokes out "Here she comes, Miss America," and so begins the tale of how the Earth will be repopulated. What follows is not a heavy condemnation of the human condition; rather, playwright Morgan Smith investigates the minefields of male/female relationships with hilarious outcomes. For much of this short play, Eve (Joelle Lemmen) tries desperately to convince Adam (Brian Bergum) to sleep with her—she sees it as her duty to procreate and save humanity, while he is cynical about humankind and doesn't want to fall prey to her feminine wiles. With the guidance of the former Miss America's ghost (Annette Christie), Eve uses the entire arsenal of tricks that women use on men, from ego-stroking to huge tears. But in the end, Eve is driven to drastic measures to get what she wants. It is here that the script falls flat: after a hilarious setup, *Apocalypso!* suddenly becomes morbid and disturbing. But don't let these last few minutes stop you from checking this one out. The cast does good work with the mostly fun script. ★★★★★ (CN)

FOLKTALE

The Ukrainian folklore tradition has taken a twisted new direction thanks to playwright Bohdan Tarasenko, who gives us the story of Yuri, a simple-minded peasant boy living in a cottage in the forest along with his nagging mother and his blind, limbless, bedridden father. (The scene with the father may remind you of that horrifyingly funny *Mr. Show* sketch where David Cross plays a prepubescent burn victim.) Yuri has not exactly taken his father's place as the man of the house; he's much happier sitting for hours in the outhouse composing folksongs on his homemade mandolin. But Yuri soon learns that a great destiny awaits him, thanks to the intervention of a mysterious letter, a talking deer and a trio of magical... well, I'm not sure what they are, but they're all got bands of red across their faces that makes them look like the actors in those oven-baked pizza commercials. *Folktale* begins uproariously, thanks to Tarasenko's absurd ethnic dialogue and Melissa MacPherson's comically intense performance as Yuri's mother. Tarasenko doesn't quite pull off the dramatic tonal change of the final scene, but there's a

freewheeling comic spirit here that's the stuff of legend. ★★★ (PM)

GRUMBLESTOCK'S

I suppose it's a bit odd to criticize a fairytale for having a moralistic message, but I couldn't help but be a bit disturbed by the overt Christian themes strung throughout this play, a dark take on the old finding-your-place-in-the-world theme. However, with lines about "leaving the creator's path," feeling that "spark of life within" and wanting to make it back into the creator's favour, this plays feels made up of equal parts Sunday school and experimental theatre.

Of course, that doesn't mean it isn't well-acted. Each performer takes on at least two roles apiece, all of them blended almost seamlessly—especially Vincent Forcier's polar-opposite turns

as a sad-clown puppet and a murderous crime boss. They also manage to keep the script and direction, which at

times indulge in the too-loud, too-obvious tendencies of children's theatre, grounded enough to work most of the time. That moral message still intrudes, but the performances are solid enough to distract you. ★★★ (DB)

HEAVEN'S MOUTH

Now, here's the work of a serious playwright. I mean, *serious* serious! I'm talking absolutely solemn here. I mean, this thing is so solemn it hurts. The story is told in chronologically scrambled fragments, so I hope I've gotten things right when I saw the plot involves Marc and Lilly, a young married couple eking out a living in some sort of bleak, post-globalized economy. Still, they're happy and in love—that is, until Marc gets laid off from his job at "the pits" right around the time his shy, vaguely touched-in-the-head kid brother Julian comes to live with them. With money running short and tension building in the house, Marc gets swept up in a desperate act of terrorist violence that, as these things so often do, winds up hurting only innocent bystanders. Ryan McKinley's script is moody and intelligent, but unfortunately it's also not very dramatic—the actors don't get to do much except recite long, cryptic monologues, and the story is told in such an elliptical way that it's hard to get emotionally involved in it. ★★ (PM)

HOLD 'EM

Any guy who grew up in a small town will probably feel like they've lived through this

one already, albeit in a slightly toned-down version. Playwright Wes Schofield captures the misplaced boredom and endless gay jokes that embody small-town high school life so well, you often can't tell whether you're watching a Tarantino-esque play about the breakup of a group of high-school friends or if Schofield has just set up a surveillance camera in a sub-sub-urban basement or garage, added a gun and transcribed what happened. Schofield's insistence on always undercutting the action with comic relief hurts the play's more emotionally taut scenes. Still, the script is well-paced, the actors hit their targets and it's hard not to appreciate the skill with which Schofield captures the flavour of small-town life. Especially if you're a man. ★★★ (DB)

RANDOM ACTS OF VIOLENCE IN AMERICA

Wow. It's not often that an audience gets so mindfucked by a play that they're not even sure when to start applauding it—or if they're even supposed to applaud it at all. But that's what happened at the end of last Sunday night's performance of Janis Craft's play, an absurdist comedy whose gigantic 40-actor cast makes Catalyst Theatre's recent workshop production of *Sticky Shoes* seem like an intimate chamber drama by comparison. (The cast includes NextFest festival director Steve Pirot himself, who's very funny as a flirtatious doctor.) There's no real plot; it's more like a pageant of nightmarish images parading through the head of a young assistant stage manager with serious pregnancy issues. That said, I'm still not sure what the obese rapper, the breakdancing policeman, the girls singing "Mellow Yellow" and the pissed-off Starbucks employee are supposed to symbolize. The play is more perplexing than involving, but it's definitely the kind of crazy spectacle you won't see anywhere other than NextFest. ★★★ (PM)

SICK JOKE

This variation on Christopher Durang's *The Actor's Nightmare* by Calgary playwright Jon Adams could have been called *The Director's Nightmare*. We're supposed to be watching the debut performance of a new psychological drama about an abused woman who believes she's a gunslinging cowboy, but apparently the cast hasn't shown up, forcing the show's apoplectic director to haul a pair of audience members onto the stage, give them scripts and

SEE NEXT PAGE

free will astrology

by ROB BREZSNY

ARIES

Mar 21 - Apr 19

Steven Johnson's book *Everything is True* is making us think. He says that shows are becoming increasingly complex in their portrayal of dilemmas, demanding that viewers stretch their mental capacities. I don't necessarily buy his arguments, but I do think he's smart to imitate his reversal of common wisdom. In your own life, an influence you've considered suspect or even active may soon reveal a benevolent side.

TAURUS

Apr 20 - May 20

According to recent polls, people no longer think that most of the old Seven Deadly Sins are even sins, let alone deadly. Greed is the only one of the originals that the majority still regards as worth condemning, while pride, per, pride, gluttony, sloth, envy and lust have been demoted to minor lapses. What's your position on the matter, Taurus? It's a good time to update your moral values and redefine what it means to be on your best and worst behaviour. Why? Because violating your highest standards would be especially costly in the coming weeks, while vigorously upholding your ideals would bring unprecedented rewards.

GEMINI

May 21 - June 20

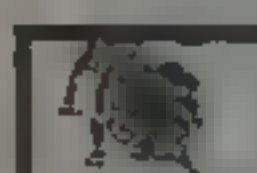
Important messages will come to you via the wind this week. I mean that literally. You may not be able to receive the full impact of the revelations if you spend too much time indoors, so I suggest that you spend as much time as possible in natural settings. Hike briskly or sit quietly, either approach will work. Empty your mind as best as you can, and attune yourself to the language of the breeze. Be alert for the leaves it blows, the dust it stirs, the sound it makes, the voices in your head it awakens and anything else it might use to communicate with you.



CANCER

June 21 - July 22

Let's say, hypothetically speaking, that you went out for a long walk in the woods and got lost. Would you know what to eat in order to avoid starvation? Here's a tip: if your shoes were leather, they'd have sufficient nutritional value to keep you going. And that's a useful metaphor for you to chew on in the coming week, Cancerian. Your current state of affairs has similarities to a meandering ramble through a deep, dark forest. You should be resourceful, even experimental, as you gather the nourishment that will sustain you until you find your way out.



LEO

July 23 - Aug 22

Prince George's County in Maryland is one of the most affluent African-American communities in the U.S. While preparing to build 20 new million-dollar homes in the area, a developer recently discovered the ruins of an old slave cabin dating back to the 19th century. At the urging of historians, he agreed to restore it and make it into a monument for the captive workers who once toiled in the tobacco fields that used to be there. As you rise to a higher level of accomplishment,

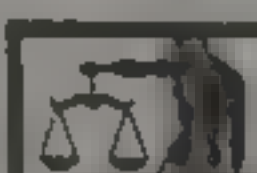
Leo, you should consider creating a similar memento that will remind you of how far you have come.



VIRGO

Aug 23 - Sept 22

In early April, *Star Wars* devotees began camping out in front of Grauman's Chinese Theater in Hollywood. That was where several *Star Wars* films had debuted, and the fans were sure it would host the May 19 opening of *Revenge of the Sith*. Soon, however, authoritative sources informed them that there were no plans for the movie to be shown at Grauman's. Refusing to believe it, they dug in for an extended vigil. As it turned out, they were deluded: seven weeks later, the final installment in the long-running series opened at the ArcLight theater a mile away. Let their actions be a guide for what not to do this week, Virgo. Don't you dare sit and wait for a supposedly glorious event that is in fact never going to happen. Instead, turn your attention to a more modest success, which will occur only if you're not distracted by grandiose visions.



LIBRA

Sept 23 - Oct 22

NASA's Deep Impact probe is scheduled to bomb the comet Tempel 1 on July 4. It will then study the dislodged material, which scientists hope will provide clues about the mysteries of the solar system. Meanwhile, Russian astrologer Marina Bai has sued NASA, claiming that a strike on the comet would "disrupt the natural balance of forces in the universe." Personally, I side with NASA, since the data that the probe gathers could help humanity deal with comets on a collision course with the Earth in the future. Besides, disrupting the natural balance of forces in the universe is sometimes the right thing to do. In fact, I recommend that you yourself do just that in the coming week.



SCORPIO

Oct 23 - Nov 21

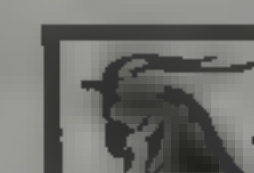
Scientists are on the verge of recovering the lost treatises of Archimedes, ancient Greece's most brilliant mathematician. The words were originally inscribed on an old parchment, but were mostly erased in the 12th century by a Christian monk who wasn't interested in math and needed a fresh surface on which to write his prayers. Fragments of the ink that conveyed Archimedes's original thoughts remained, however, and now physicists at Stanford are using a particle accelerator to discern them beneath the newer text. Let this be your guiding metaphor in the coming week, Scorpio. Look for ways to retrieve precious information that has almost disappeared or that is hidden by a source with little meaning to you.



SAGITTARIUS

Nov 22 - Dec 21

Singer/songwriter Les Lokey has created a host of "brain bombs," provocative slogans she likes to fling in the direction of anyone who needs a hit of inspiration. Since you're in special need of compassionate wake-up calls right now, I've borrowed a few brain bombs for your use. Please carry out as many of the following instructions as you can manage. (1) Combat aggression. (2) Act as if creation is a reconciliation of extremes. (3) Try really, really hard to relax. (4) Be a slave to your free will. (5) Love fiercely. (6) Surrender to excellence. (7) Avoid hardening of the ironies.



CAPRICORN

Dec 22 - Jan 19

Artist Max Ernst (1891-1976) specialized in creative techniques that relied on the element of chance. He was a master of collage, assembling materials he got from newspapers, botanical drawings, catalogues and scientific journals. He also liked to run a paintbrush over a piece of a canvas that was

lying on a rough wooden floor, thereby making an impression of the underlying texture. This random approach drove some critics crazy, since it undermined the idea that worthwhile art can only be made by trained experts. Ernst seemed to imply that anyone could fabricate interesting stuff. He's your role model right now, Capricorn. Let him inspire you to shed any beliefs you might have that you're not creative. Capitalize on the element of chance to bring novelty into everything you do. Be alert for lucky accidents that you could take advantage of in order to freshen up everyone's perspective.



AQUARIUS

Jan 20 - Feb 18

If you want to buy a personalized jersey at the National Football League's store, there's a list of 1,200 naughty words that you may not have inscribed on the back. The taboo terms include *creamy, pearl necklace, magic wand, tangle, glazed donut, lotion, ass clown, tang, got2haveit, love rocket, show time and get it on*. It so happens that you would be wise to make liberal use of all these concepts and others like them in the coming week, at least according to my astrological analysis. I hope you weren't planning to order a personalized NFL jersey.



PISCES

Feb 19 - Mar 20

Indescribable happiness is now available if you'll melt down your ego in service to love. The object of your adoration may be a special person, a beloved animal or place, or anything that stirs you to lose yourself in life's sweetest mysteries. For best results, heed these words from David Deida: "Give yourself to love itself, without a shred of you remaining. Die completely into loving. When you return, when your sense of self is recollected, you will be refreshed through and through, washed awake by the innocence lying wide on the other side of surrender." ☺

Nextfest reviews

Continued from previous page

all them to act out the show themselves. And things get weirder from here—the script keeps changing of its own accord, a prop gun accidentally kills someone backstage and it becomes increasingly apparent that the director and his makeshift cast are caught in some kind of postmodern theatrical boobytrap that, if the script is to be believed, can only end with the director walking offstage and shooting himself. The premise is intriguing, but the characters' repetitive arguments and Adam Keefe's indifferent performance as the director soon wear out their welcome. ★★★ (PM)

SOLO LILOQUIES

This five-pack of monologues begins with *Ant Bites*, a performance piece with a lot of movement, poetry and repetition. Writer/performer Georgina Beaty portrays a party girl who has to find a way to reconcile the metaphor and wordplay, she battles tiny ants and her own need for sexual representation—the results are playful and perplexing. Nicole Moeller portrays a strong and classy Anne Boleyn as she heads off to the guillotine by Henry VIII's orders in *Death of a Queen*. Moeller adds dimension to a story we all vaguely know; as she uncovers the contradictions of 16th century life, she spends her final moments carefully toeing the line between desperation and dignity. Moeller's strong acting is sandwiched

between *Fine* and *Filed: Between the Lines*, which both have potential, but suffer from nervous, bland acting and unrefined material. However, by far the strongest and funniest piece is *Untitled Monologue*. Adam Burgess writes and plays the young, urban playwright, dissecting the meaning of life and art, mocking his own coffee-shop-lolling ways. And his was a hard act to follow. ★★★ (CN)

WOODY

Born short of a few bones in her right leg, Kristi Hansen's childhood was marked by a steady regimen of operations, prosthetics and prejudice. Now in her 20s, Hansen has been able to turn her experience into a one-hander that is both humorous and poignant. The front of the stage is lined with the prostheses she has used since birth, as Hansen takes on the roles of various family members, doctors, nurses and landmine victims to play out the story of her life, as well as those not as fortunate as she. We learn about the different stages Hansen had to go through to adapt to her situation—emerging from operations full of determination, only to find herself hiding her prosthetic from her high-school crushes, a maneuver she calls "The Big Lie." Autobiographical one-handers are, by their nature, forever evolving, but even in its present form *Woody* forces questions you never knew existed and Hansen delivers a solid, intimate performance that showcases the sense of humour and strength she has developed to face life unapologetically. ★★★★★ (CN) ☺

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vuwweekly.com Deadline is Friday at 3pm

DANCE

LES AMANTS Roxy Theatre (424-1573/422-8107) • Presented by Mile Zero Dance featuring Gerry Morita with Wendy McNeil and Aaron Talbot • June 24-25 (8pm)

CELEBRATION OF DANCE John L. Haar Theatre, Grant MacEwan Centre for the Arts, 10045-156 St (497-4470/497-4393) • Featuring graduate dancers from the Grant MacEwan College dance program • June 17 (8pm) • \$25/\$20 (Grant MacEwan alumni/student) • Tickets available at TIX on the Square

FEATS-FESTIVAL OF DANCE Various locations (422-8107) • Presented by the Alberta Dance Alliance, a multi-disciplinary dance festival including workshops, auditions, events, and a hip hop challenge • June 17-July 10 • **FREEFALL DANCE**: Roxy Theatre; featuring new choreography; June 21 (8pm); \$18/\$15 (student) • **URBAN DANCE ENCOUNTERS**: Edmonton Downtown; Hip Hop-feats Challenge, Edmonton elimination; June 25 (12pm) • **HIP HOP-FEATS CHALLENGE**: Sir Winston Churchill Sq, City Stage; finals, Edmonton battles Calgary; July 1 (1:15pm) • **DANCE CULTURE AROUND THE WORLD**: Sir Winston Churchill Sq, City Stage; July 1 (5pm) • **FRESH FEET**: Westbury Theatre; July 2 (7pm)

VITER UKRAINIAN DANCERS Arden Theatre, 5 St. Anne Street, St. Albert (420-1757) • With Korinnia Ukrainian Folk Ensemble • Sun, June 26 (8pm) • \$16 (adult/senior)/\$10 (student) • Tickets available at TIX on the Square

VIVARTA MANIFESTATIONS OF VISHNU AND HOWZAAT Westbury Theatre, Trans-Alta Arts Bams, 10330-84 Ave (420-1757/716-1950) • Presented by Edmonton Raga-Mala Music Society featuring choreography by Lata Pada and company • June 12 (6pm) • \$20 (adult/\$15 (student/senior/Raga-Mala member) • Tickets available at TIX on the Square, Merchantix, door

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • **PRAIRIE LANDSCAPES**: Paintings by Terry Fenton; until June 10 • **TELLURIC CURRENTS**: Artworks by Shawn Serfas; June 11-June 24

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Main Gallery**: *HISTORY IN THE MAKING* June 4-Aug. 31 • *MY HOUSE IS YOUR HOUSE*: Ceramic artworks by Shirley Rimer; until July 9 • **Discovery Gallery**: *THE MADELINES, WASTE COATS*: Sculptural, felted artworks by Angelika Werth; until July 9

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY U of A Campus (492-7929) • Open: Mon-Fri 12-4:30pm • **PRESSING**: Canadian Poetry and Small Publishers, 1950-1980, including books and poetic objects • Until August

CARGO AND JAMES TEA HOUSE 105, 50 St. Thomas Street, St. Albert (459-0271) • Artworks by the Visual Arts Studio Association • June 9-July 5 • Opening reception: Thu, June 9 (6-9pm)

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **SILENCE AND EXPRESSIONS**: Artworks by Curtis Johnson, Almasta Alizee, Mary Topping, Julie Drew • *JUST FOR THE LOVE OF ART*: Artworks by Suzanne Gaultier, Patricia Trudeau, Marie Cervaes, Carmon Mulligan, and Deborah Lenihan; June 10-22

CHACHKAS 8118-100 St (432-9444) • **MAN-NEQUIN PERFECTIONISM**: Mixed media artworks by Lara Chauvin • Until July 31

COLLECTIVE CONTEMPORARY ART AND DESIGN SHOP 6507-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat 10-6pm, Sun 12-4pm • **ALMOST SUMMER**: Artworks by Kari Woo, Brad Blasko, Julia Gillmor, Pottery, Brad Burns and Rob Buttery • June 9-June 31 • Opening reception: Thu, June 9 (4-9pm)

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • New artworks by Nathan Birch • Until June 18

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **5TH ALBERTA BIENNIAL OF CONTEMPORARY ART**: Until Sept. 4 • **BETWEEN BORDERS**: until June 19 • **THE ROAD: CONSTRUCTING THE ALASKA HIGHWAY**, June 10-Oct. 2 • **POPULACE AND PLACE**, June 25-Aug. 21 • All Day Saturday: June 11 • **Curators Tour**: Andrew Hunter and Catherine Crowston tour *The Road*; Sat, June 11 (1pm) • **Artists in Dialogue**: Meet artists from the Yukon; Sat, June 11 (2pm) • **Gallery Tour**: *The Alberta Biennial of Contemporary Art 2005*; Sat, June 11 (3pm) • *Make it, Take it*: Workshop with Davey Thompson; Sat, June 11 (4pm) • *Art Express*: Thu, June 16 (6:30pm) • All Day Saturday: Sat, June 25 (11-4pm)

4pm) • **Critics Panel**: Where is art going? The critics view *The Alberta Biennial of Contemporary Art 2005*; Sat June 25 (2-5pm) • **Investigating Art Lecture**: James Trevelyan presents *The Gates, A Project for Central Park, New York City*; Sun, June 26 (2pm) • **Children's Gallery**: *TIR-NA-NOG (FOREVER YOUNG)*; By Spider Yardley-Jones • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2005**: Rotating show of artists works

EXTENSION CENTRE GALLERY Extension Centre, 2nd Fl, 8303-112 St • Open: Mon-Fri (8am-4pm) • **TOUCH ME: WOMEN'S ART EXHIBITION**: Featuring artworks by Noni Boyle, Brenda Malkinson and Agnieszka Matejko • Readings in the Gallery by the artists during Women's Words: Summer Writing Week • Until June 29

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Eskimo soapstone carvings, Inuk by G Arluk, Eskimo and Indian silver and gold jewellery by J. Sawyer

FRAME OF MIND GALLERY 7150-90 Ave (477-3463) • Open: Mon-Sat 10am-6pm • Artworks by the Washi Chigine Art Association group • Until June 19

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open: Mon-Sat 9:30-6pm • **TREES AND FIELDS, A QUANTUM LEAP**: Paintings by Esert Hall • Until June 30

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *IN BETWEEN*: Artworks by Lylia Klimek; until June 18 • **Front Room: BURLS AND BUNDLES**: Installation-based work by Jen Rae; until June 18 • Drawing in Straide; June 25

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Joan Chambers • Until June 30

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Glenda Beaver, Don Sharpe, Waltraut Inbekannt-Lafleur and others • Through June

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Prints by Yardley Jones, Jim Cupido, paintings by Joe Haire, Francis Harris, photographs by John Johnson • Through June

LANDO GALLERY 11130-105 Ave (990-1161) • **INTERNATIONAL ARTISTS EXHIBITION AND SALE**: Featuring artworks by Darby Bannard, Isila Barzel, Catherine Burgess, Huang Mitsu Ikemura, Liz Ingram, Jasper Johns, Amy Loewan, Lyndal Osborne and others

SEE NEXT PAGE

Continued from previous page

• Until July 2

LATITUDE 53 10248-106 St (423-5353) • **Nextfest:** Featuring artworks by Devon Beggs, Ted Kerr and Colleen Langford; until June 13

LITTLE CHURCH GALLERY 455 King St, Spruce Grove (962-0664) • Group show • Until June 25

MANDOLIN BOOKS AND COFFEE 6419-112 Ave (479-4050) • Photographs by Brad Burns • Until July 31

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **INSIDE THE DRESS:** Artworks by nine women artists • Until July 10

MCPAC MULTIMEDIAAL PERFORMART GALLERY 5411-51 St, Stony Plain (903-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6:30pm • **THE ART OF YOUTH:** Artworks by Memorial Composite High School students; until June 28 • **Dining Room Gallery:** Paintings by Ruby Golding; Until June 15

MUTTART CONSERVATORY 9626-96A St • Artworks by Lundy Dale and Rogelio Menz • Until July 7

NEXTFEST: (454-0505) • Exhibitions of artworks by emerging Edmonton artists • **Roxy Lobby,** 10708-124 St; Paintings by Duane Linklater • **Baby's Hair Co,** 12512-102 Ave; portraits by Gabriela Rosende • **Steeps,** 124111 Stony Plain Rd; landscapes by Jessica Yawnghwe • **Cutting Room,** 10536-124 St; portraits by Gemma Ryhanen • **Listen,** 10649-124 St; artworks by Leo Wong • **Col. Mustard's,** 12321-107 Ave; artworks by Stan Otto • **Booknosis,** 10721-124 St; figurative artworks by Nicole Rayburn • **Propaganda,** 10707-124 St; artworks by Sean Montgomery • **Saddlery Gallery,** 10137-104 St • Open Tue-Sat 10am-7pm; featuring artworks by Tara Embree, Shane Krepakevch, Michelle Rak, and Gasnela Rosende • Until June 13

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri

10am-2pm, Sat 10am-noon • **CELEBRATIONS OF ART LIVES-2005:** Artworks by artists with brain injuries • Until June 23

PICTURE THIS GALLERY 959 Ordze Rd, Gateway to Sherwood Park, Wye Rd (467-3038) • Artworks by Audrey Pfannmueller, Dean McLeod, Karroll Brinton, and Henry Dejaeger • Until June 25

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • **BODY LANGUAGE:** Artworks by Neil Fiertel, Jonathan Eschak; June 9-July 2 • Opening reception, Art Walk: Thu, June 9 (6-9pm)

RED STRAP MARKET 2nd floor, 10305-97 St (497-2211) • Open daily 11am-5pm • **PRE-SOLSTICE CELEBRATION:** Featuring artworks by five Red Strap artists • Until June 12

REYNOLDS-ALBERTA MUSEUM Wetaskiwin (1-800-661-4726) • **LIFE AND TIMES OF THE MOTORCYCLE:** Featuring the origins of the motorcycle • Until Sept. 17, 2006

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Featuring paintings, bronze, blown glass, and metal artworks, moose antler, marble and soapstone carvings • **Westin Hotel (Lobby):** Oils by Audrey Pfannmueller and Nel Kwiatkowska • **Scotia Place:** Acrylics by Steve Mitts and Bi Y Cheng • **Sun Life Place:** Oils by Audrey Pfannmueller • Until mid June

THE ROYAL ALBERTA MUSEUM 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **FROM HOOF PRINTS TO TANK TRACKS:** The South Alberta Light Horse Regiment's role during the first and second World Wars; until Sept. 18 • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Presentations every weekend (1pm and 2pm) • Admission is half price Sat and Sun (9-11am) • **Terrace:**

BIG THINGS 3 Large-scale sculpture, until Sept. 13

SCOTT GALLERY 10411 124 St (488-3619) • Open Tue-Sat 10am-5pm • **RECENT SHOOTINGS-FACES AND FIGURES** Paintings and drawings by Cynthia Gardiner • June 11-28 • Opening reception: Sat, June 11 (1-4pm), artist in attendance

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • Printworks by Andy Fabo; June 16-July 16 • Opening reception: Thu, June 16 (7-8pm)

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • **HERE AND THERE:** Artworks by Diane Way • Until June 25

URBAN ROOTS 10143-82 Ave • **THEO'S SALOON:** Artworks by Tony Baker and Tim Rechner • Until June 14

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **VIEW POINT:** Featuring photographs by Candace Smith and Margaret Wistschi; until June 28

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Landscape paintings by Robert Marchessault; until June 16 • Landscape paintings by Gregory Hardy, abstract paintings by Robert Christie; June 18-July 12

THE WORKS ART AND DESIGN FESTIVAL Various locations throughout downtown Edmonton (426-2122) • June 24-July 6

WORKS GALLERY Commerce Place, 10155-102 St (426-2122) • **THROUGH ALBERTA EYES:** Photographs by Orest Semchishen, curated by Gordon Snyder • June 13-Sept. 16

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (432-9427) • Launch of *Canadian Newspaper Ownership in the Era of Convergence* • Thu, June 16 (7:30pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

PROVINCIAL MUSEUM THEATRE 12845-102 Ave

(420-1757) • Featuring John Ralston Saul, author of *The Collapse of Globalism and the Reinvention of the World* • Thu, June 9 (7:30pm) • \$7.50

LIVE COMEDY

BLUE CHICAGO 14203 Stony Plain Rd (451-1402) • Comedy open mic hosted by Kathleen McGee • Every Mon (9pm) • Free

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Illusion/magic with Jon Charles • Comedy/music with Tom Uske; June 9-11

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm

THE DUKE OF ARGYLL 7230 Argyll Rd (465-7931) • Every Sun (8pm) Yuk Yuk's on tour stand-up comedy, hosted by Paul Sveen • Andrew Grose, Jennifer Grant; June 12 • Mike Cliff, Steve Dillon; June 19 • Ken Valgardson, Paul Myrehaugh; June 26 • \$7

FESTIVAL PLACE Sherwood Park (449-3378/451-8000) • Laugh at the antics of Dave Broadfoot • Wed, June 15 (7:30pm) • \$25 • Tickets available at Festival Place box office, Ticketmaster

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8:30pm) • Free

YUK YUK'S KOMEDY KABERET Londonderry Mall (481-9857) • Comedy Idoly; every Tue until June 21; finale on Wed, June 22 • Harland Williams; June 25

THEATRE

THE PLAYERS WHO THOUGHT THEY COULD ACT Studio, Fringe Theatre Adventures, 10330-84 Ave (484-2203/496-9686) • A new short play for children by Gerry Potter about a short-necked giraffe who learns a lesson about being different and the power of belief • Rising Sun Theatre Workshop • June 10 (8pm), June 11

Centre (428-1414) • Celebration of performing and visual artists featuring musical and dance performances • Mon, June 13 (7pm)

NEXTFEST The Roxy, 10708-124 St (453-2440) • Theatre Network's multidisciplinary festival of new theatre, dance, music, film, comedy and visual art by emerging artists from Edmonton and elsewhere • Until June 12 • \$9/\$16 (day pass)/\$35 (festival events) • Tickets available by phone at 453-2440

OPERA HOUSE VOCAL ARTS FESTIVAL Various locations, including the Timms Centre for the Arts, Convocation Hall (420-1757/451-8000) • Until June 19 • Tickets available at TicketMaster, TIX on the Square • \$60-\$124

PROPRIO INDEPENDENCE DAY PICNIC IN THE PARK Laurier Park (near the Valley Zoo) • June 11 (10am-4pm) • \$5 (family, up to 6 people)

PRIDE FESTIVAL (420-1757) • June 17-26 • **City Hall;** Pride Awards; Fri, June 17 (7pm) • **Oliver Arena to Churchill Square;** Pride Parade; Sat, June 18 (2pm) • **Canadian Hellenic Hall;** Unity Dance; Sat, June 18 (9pm) • **City Hall;** Pride, Community, the Police Commission and the Police Service; Mon, June 20 (5-7pm) • **Power Plant;** Bonfire of the Rainbows; Wed, June 22 (7pm door); \$11.25 • **Royal Alberta Museum Theatre;** Edmonton Vocal Minority Concert; Thu, June 23 (8pm) • **La Cité Francophone Theatre,** 8627-91 St; Acts of Pride; Fri, June 24 (8pm); \$16.75 (adv)/\$20 (door) • **Boots;** Mr. and Ms. Gay Edmonton Pageant; Fri, June 24 (10pm) • **Citadel Theatre;** Pride Dance; Sat, June 25 (8pm); \$16.75 (adv)/\$20 (door) • **The Big Fresh,** 12120 Jasper Ave; Free pancake brunch; Sun, June 27 (noon-2pm) • Tickets available at TIX on the Square, Pride Centre of Edmonton, Earth's General Store

ST. ALBERT'S ART WALK Various venues through St. Albert (460-4310) • Featuring a variety of artworks in St. Albert's Arts and Heritage District • June 9 (6-9pm)

SUGAR SWING Orange Hall, 10335-84 Ave (475-3201) • Fri, June 17 (8pm-12:30am) • \$7

WALK FOR ALS Hawrelak Park (487-0754) • June 11 (9am registration, 10am walk)

WOMEN PERFORMING THE BLUES The Yardbird Suite, 10203-86 Ave (489-2109) • Edmonton Women's Film Society fundraiser featuring Kat Danser (folk), Mo Lefever Trio (prairie funk), silent auction and NFB film • Thu, June 16 (7-11:30pm) • \$10 (student/adv)/\$12 (door) • Tickets available at Blackbyrds

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm); with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am); Off-Key Entertainment with Keri

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu-Sat (9:30pm); with Escapade Entertainment

BLIND PIG PUB 32 St, Anne St, St. Albert, 418-6332 • Every Thu: Ladies night and karaoke

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri-Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)

BUD'S LOUNGE St. Albert (458-3826) • Every Fri-Sat (9pm-1:30am)

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm); Hosted by Jeannie

CEILI'S IRISH PUB 10338-109 St (426-5555) • Every Sat (9pm); Jameoke

(4pm and 8pm) • Pay-what-you-can

POUNDING NAILS IN THE FLOOR WITH MY FORE HEAD Azimuth Theatre, 11315-106 Ave (420-1757) • Presented by the DNS Players • June 17 July 4, 11 (8pm), Sun (2pm) • \$12 (adult/senior)/\$10 (student) • Tickets available at TIX on the Square, door

RIVER CITY SHAKESPEARE FESTIVAL Heritage Amphitheatre, Hawrelak Park (420-1757) • Outdoor performances of classic Shakespearean plays by an acting team of Edmonton actors, directors and designers, featuring Sheldon Elter and Kristi Hansen in *Romeo and Juliet*, directed by John Kirkpatrick and Chris Bullough, Darius Vlasakic and Julien Arnold in *Love's Labour's Lost*, directed by Marianne Copithorne • June 21-July 17 • *Romeo and Juliet* (odd dates), (Tue-Sun 8pm), July 2, 10, 16 (2pm) • *Love's Labour's Lost* (even dates); (Tue-Sun 8pm), June 25, July 3, 9, 17 (2pm) • \$17 (adult)/\$13 (student/senior)/\$26 (festival pass); every Tue, June 21-24: Pay-What-You-Can • Tickets available at TIX on the Square

SPROUTS 2005 FESTIVAL Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (420-1757) • Concrete Theatre's annual reading series of new short children's plays by local playwrights • June 18-19 (1pm) • \$12 (adult)/\$10 (student/senior)/\$7 (child 12 and under) • Tickets available at TIX on the Square

SWEET CHARITY Walterdale Playhouse, 10322-83 Ave (439-2845/420-1757) • Barb Mah directs Neil Simon Dorothy Fields and Cy Coleman's classic musical adaptation of Federico Fellini's *Nights of Cabiria*, about a dance hostess who retains her impressive attitude despite her lonely life and a string of heartbreaking romances • June 29-July 9 • Tickets available at TIX on the Square

THE TONY AWARD GOES TO? Westbury Theatre, Arts Barns (451-8000) • Colin Maclean hosts this salute to Tony Award-winning Broadway musicals of the past and present, featuring songs from such shows as *Hairspray*, *The Producers*, *Thoroughly Modern Millie* and more • June 16-18, June 21-25 (8pm) • \$20 • Tickets available at TicketMaster

THE WIZARD OF OZ Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Until June 26

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every Fri-Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri-Sat (9:30pm); with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Every Wed Karaoke

FIRST CITY SPORTS LOUNGE 10136-100 St (428-3399) • Every Sun (10pm) with Mr. Entertainment

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm): Name that tune with Peter

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9pm)

HILLVIEW PUB 311 Woodvale Rd. W, Millwoods (462-0468) • Every Fri-Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Fri (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed

KNIGHTS PUB SOUTH 1919-105 St (461-0587) • Every Sat (10pm-2am): Gord's Best Live Singing Show

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9:30pm)

LEGENDS PUB 6104 172 St (481-2786) • Karaoke every Thu

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon: with Scott

ORLANDO'S I 15163-121 St (457-1195) • Every Wed-Thu (9pm-2am): Off-Key Entertainment

ORLANDO'S II 13509-127 St (451-7799) • Every Tue-Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (434-0667) • Every Fri-Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail, 111 Ave (451-8022) • Every Thu

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 St (482-5152) • Every Sat (9pm)

ROSIE'S BAR AND GRILL • **Downtown,** 10604-101 St (423-3499); Mon-Sat (9pm); Sun (7pm); with Ruth • **Hightstreet,** 10315-124 St (482-1600); daily (9:30pm) • **Old Strathcona,** 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am)

STRATHEARN PUB 9514-87 St (465-5478) • Every Wed-Fri (9pm)

T. B.'S PUB 62 St, Stony Plain Rd (443-2621) • Every Fri-Sat: with Jeannie; games and prizes (9pm-2am)

TODAY'S 5224-86 St (465-6223) • Every Fri-Sat (9pm-1am)

WHISTLE STOP PUB 24 Ave, 132 St (451-5506) • Every Wed-Thu: with Jeannie

WINSTONS PUB 9016-132 Ave (457-4883) • Every Fri/Sat (9pm)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Every Sat-Wed (7pm-midnight); with Annie and Tizzy

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0295) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

ZOCCA'S PUB 10807 Castledowns Rd (473-6339) • Every Sun/Wed (9pm-1am): Off-Key Entertainment with Nicole

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vueweekly.com
Deadline Is Friday at 3pm

CLUBS/LECTURES

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St • Every third Thu (6:30pm)

THE COLLAPSE OF GLOBALISM AND THE REINVENTION OF THE WORLD Royal Alberta Museum, 12845-102 Ave (423-3487) • John Ralston Saul will discuss ideas from his new book • Thu, June 9 (7:30pm) • \$7.50 • Tickets available at Audreys

ECO-SOLAR HOME TOUR Various venues (484-0476) • Tour houses that use new solar power systems, ground source heat pumps and more • Sat, June 11 (12-4pm) • www.ecosolar.ca

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • **Clareview Recreation Centre,** 3804-139 Ave (496-5809) Meeting to discuss the proposed amendment to the City of Edmonton Municipal Development Plan and adoption of the Ebbers Neighbourhood Area Structure Plan (NASP), Ward 3; Thu, June 9 (7pm) • **McLeod School,** 14807-59 St (496-6064) Meeting to discuss the proposed proposed adoption of the McConachie Neighbourhood Structure Plan, Ward 3; Mon, June 13 (7pm) • **Bellevue Community League Hall,** 7308-112 Ave (496-6055) Meeting to summarize the proposed amendments to the Northlands Area Redevelopment Plan, Ward 3; Thu, June 16 (7-9pm)

EQUITABLE CHILD MAINTENANCE AND ACCESS SOCIETY Lion's Centre, 11113-113 St (988-4015) • Meeting • Mon, June 13 (7pm) • Free

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

MEDITATION • **Carneau United Place,** 11148-84 Ave (412-1006) Drop-in meditation with Gen Kelsang Phuntso; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre,** 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **City Arts Centre,** 10943-84 Ave; *The Way of Life meditation;* last Tue each month (7pm door) • **Transmission Meditation,** Stillpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm); free • **Meditation Retreat,** Star of the North, St. Albert (412-1006) Hosted by Amitabha Kadampa Buddhist Centre; June 24-26

SCOTT RENSBARGER Grant MacEwan College, City Centre Campus, 2nd Fl, Rm 7-284, 10700-104 Ave (425-9130) • Seminar and talk on TV news in North America • Sat, June 11 • \$30/\$20 (CA) member/student

TOASTMASTERS • **St. Paul's Church,** 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre,** 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion,** 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions,** 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm) •

University of Alberta, Business 1-23 (492-0910) Business and Beyond Toastmasters Club, practice and enhance your skills; every Monday (6:30 pm)

WASKAHEGAN TRAIL ASSOCIATION • **Bonnie Doon Mall (West),** 85 St, 85 Ave • (672-2873) Free guided hike, approx. 10 km at Miquelon Provincial Park; June 12 (9am) • (465-3057) Free guided hike, approx. 10km at Islet Lake, June 19 (9am) • (434-2675) Free guided hike, approx. 9 km at Blackfoot; June 26 (9am)

WHY IS THE BUSINESS OF SOCIAL RESPONSIBILITY GOOD FOR YOUR BUSINESS 4th and Vine Bar, 113580104 Ave (439-0521) • Discussion and forum presented by Tyler Wry • June 15 (4pm)

QUEER LISTINGS

ACAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISTEUX WOMEN'S CIRCLE GROUP • Email: group@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DOWN UNDER 12224 Jasper Ave (482-7960) • Steambath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses.

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

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Casting call for local indie feature film June 17-19
Ortona Armouries Fava Exhibition Suite,
jburke111@yahoo.ca or www.whomadewho.ca

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Ph 907-0570.

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International Model and Talent agency requires extras, actors and models of all ages. Please call 432-4601.

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alt sex column

By ANDREA NEMERSON

Hey, slick!

Dear Andrea:

My friend told me that due to frequent sex with her boyfriend, she is in pain when she uses the bathroom. She said she didn't have any lubrication so they used lotion. That has to be the dumbest thing I have ever heard of. She does not see the problem in this. Could you please help me explain the dangers to her?

Love, Helpful Pal

Dear Pal:

Your friend's choice may not be optimal, but believe me, I've heard dumb-er. Mu-u-u-uch dumber.

Once upon a time, the only lube was K-Y Jelly, which was embarrassing to buy and had unfortunate connotations ("This won't hurt a bit..."). Nowadays, most people won't go anywhere or do anything without a generous application of lubricant, and no wonder—lube makes almost any sex act sexier. (No, not oral sex. But you knew what I meant.)

Given that Astroglide was mighty scarce back in, say, 1965, people did indeed use hand lotion upon occasion. Also soap, Vaseline, baby oil, Crisco, and—for all I know—whale oil and cod liver oil. With the possible exception of Crisco, none of these substances belongs up anyone's privates, but humans are remarkably resourceful and they will use whatever's handy.

There are two major problems with using lotion. If she's relying on condoms for birth control or STD protection, she might as well not bother. Most lotions contain mineral oil, which will eat right through latex. The other problem is everything which isn't mineral oil: perfumes and surfactants and God-knows-what, which can irritate or cause an allergic reaction. Her pain may be caused by insufficient lube, the wrong lube or something else altogether, but she won't be able to tell until she stops making it worse by adding irritants and allergens.

"We didn't have any" was an okay excuse once. Get her some lube if she's too silly to get it herself, but there's no need to panic her. The wrong substance may be irritating but it's hardly life-threatening. Just remember: your parents probably used lotion or something worse, and they survived to make you.

Love, Andrea

Don't look now

Dear Andrea:

Every time I have sex, it hurts, like a burning and a tearing at the same time. I know it isn't an STD. I just don't want to go to the doctor and have him "look at me." Any advice?

Love, Burning Love

Dear Burning:

You didn't mention whether you were lubricating (getting wet) much, but I'm going to guess that you aren't. "Tearing and burning" is a pretty good description of how it feels when you try to force something into a dry vagina. The water-based lubes we were discussing above will take care of that. It isn't even embarrassing to buy them; they're right on the shelf at the drug-store next to the condoms (hint hint).

That's the quick fix. It'll work, but if you're not getting wet, maybe you need more kissing, stroking, fingering or licking before you try to put anything in. For most girls, jumping into intercourse without a long, slow, sexy build-up won't feel sexy; it'll just feel boring, annoying or downright painful.

One of these days, though, you are going to have to let a doctor "look at you." It's embarrassing at first, but you'll get over it when you see how unshocked the doctor is that you have genitals. It'll be okay.

Love, Andrea

Stalling for a reply

Dear Andrea:

Do condoms and spermicide work if you're having sex in the shower?

Love, Wet Ones

Dear Wet:

Condoms, being made of rubber (or occasionally plastic or sheep guts), are completely waterproof. If you want to keep something dry (e.g., cocaine that you're trying to smuggle), you put it in a condom, right? But you knew that. The more serious question is what happens to the spermicide. That depends on where it is. If it's inside the condom, it isn't going anywhere. The guy would have to stand in the stream, stretching the top of the condom out from the shaft and angling himself just so in order to fill it with water and dilute the spermicide past the point of utility. If it's inside the woman, she'd have to stand directly under the stream. On her head. This is just not going to happen by accident.

If you're really worried, reapply. Spermicide is just a back-up, though. As long as the condom's intact, it isn't doing anything.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can reach her at andrea@altsexcolumn.com.

artist to artist

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Experienced camera people needed to shoot pilot. Please call 951-4782.

Audition: June 11-12 for children who are interested in performing in Citadel's A Christmas Carol and Peter Pan. www.citadeltheatre.com, Ph 426-4811.

Fine Artist requires female models for classical nude poses. Please contact Lorraine at 487-5127.

Call for submissions: Artists/artisans to participate in an Art@Work initiative to begin June. Ph 439-0521 for info.

Auditions: The Three B's (Fringe 2005). 4 fem. roles. Non-Equity or CAEA Fringe agreement. Sides prov. Shane 403.969.0753 shane.anderson@shaw.ca

Artist submissions for the Little Church Art Gallery of Spruce Grove 780-962-0664. Deadline: June 30

Bradley Moss, Ron Jenkins holding General Auditions at Workshop West Theatre. June 21-23, 10am-5pm; Ph 477-5955 X 302.

Looking for content for new TV station. Artists, bands, freaks send tapes to PUNK TV, 307, 11215 Jasper Ave, Edmt, AB, T5K3L5

Call to Enter ArtsHab Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Art classes at Harcourt House Arts Centre. Register now! Ph 426-4180 or visit www.harcourt-house.ab.ca for more info.

Drawing in Stride: Harcourt House Arts Centre's pledge-based walking and arts event, June 25. Pre-register Ph 426-4180.

Call for m/f amateur actors. Controversial-moral project. Info: www.cbook.com/getinfo@cbook.com

musicians

Looking for female vocalist, percussionist, horn or keyboard player for live dance/disco proj. Will accomp reggae and rock bands. Rod 473-0610.

Female vocalist wishes to start p.t. Janis Joplin tribute band. Serious inquiries only. Renita 486-5088.

Prof. bass player (fretted/fretless) available for working band. any styles. Young, neat, outstanding gear. Serious only. Ph Rod 473-0610.

Wanted: Bass player and lap steel/keyboard player for original band. Contact Shane 493-5079 (day), 452-4101 (eve).

Original male country artist looking for serious, level headed, lead guitar player. Age 21 to 35. Ph Jamie at 237-9311.

Wanted bass, keyboard/lap steel player for original band. Shane 493-5079 (day)/452-4101 (eve).

Bass player needed for diverse hard rock band. Must be team player ready for work. 977-3571.

DISCO! FUNK! need a groovy drummer, and funky keyboard player. Must have equipment, drive, and personality. Call 438-1778.

Need a psychedelic edge? Theremin player seeking adventurous band. brass@oanet.com

'80s thrash guitarist wanted. Serious victims only. Call 887-8781 or 451-1859.

volunteers

Volunteer for the YMCA Kids University summer program, (July 4-Aug. 12). Literacy/numeracy, arts/crafts, field trips for inner-city children. Ph 429-5601, chill@edmonton.ymca.ca

Big Brothers Big Sisters Edmonton & Area.

Include a child in your life, call 424-8181, www.bbbsedmonton.org

The Works Art & Design Festival, June 24-July 6. Downtown Edmonton. Volunteer positions available. Mary Elizabeth Archer Ph 780-426-2122, ext. 230 or e-m: theworks@telusplanet.net

Volunteers required for the Edmonton National Aboriginal Day/Alberta Centennial Weekend Festival, June 24-26. Volunteer from mainstage, set-up, children activities...Ph 495-4240/944-5449.

DANCE-DRIVEN: Volunteer for Feats-Festival of Dance! Contact 780-422-8107 or info@abdancealliance.ab.ca for application info

Volunteers over 14 needed to assist with equestrian day camps. Doesn't involve horse riding. No experience necessary. Call 435-3597.

Edmonton Klondike Days Association requires SECURITY Volunteers for Edmonton's Canada Day Fireworks Festival. Suzanne 423-2822.

Commuters Society: volunteer with BikeWorks (learn about bicycle mechanics), cleaning, organizing, etc. http://edmontonbicyclecommuters.ca/

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL (July 8-17) volunteers to welcome StreetFest, call Linda 425-5162, e-m: volunteer@edmontonstreetfest.com

Hospice accepting goods for garage sale June 17-19. Ph 413-9801, e-m pilgrimshospice@shaw.ca

OUTGOING and enjoy working with people? Like learning about science and educating others? Hosting and educational volunteer positions @ Odyssey™ Ph Violet 452-9100.

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.a4hc.ca

Help immigrant youth improve their math, English and science skills! Volunteers needed Thu (3:30-5pm) for intensive work. Ph Suzanne, Edmonton Mennonite Centre for Newcomers, 423-9677.

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Adult Day Support Programs provide seniors with special needs with a recreational/educational day program Donna 434-4747.

Support and Acceptance! Volunteer for HIV Edmonton. Various positions incl. security and special events (Pride), admin, education. Ph Janina 488-5742 ext 241 for info.

Overseas Volunteer Opportunities with CCI Region: Central/South America, www.cci.org.ca/west, or Ph (604) 734-4677. Placements Sept. 2005.

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cci.org.ca

Volunteers needed for: A Taste of Edmonton, Klondike Fun Tubs Derby, Mascot Follies, Klondike Kate's Tea Party, Sunday in the City. Call Suzanne at 423-2822 ext. 25.

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. http://auction.edmonton24hourrelay.com.

Do you like to drive your own car in Edm? We pay the gas! To be appreciated, call Seniors Vol. Driving for more information at 732-1221.

Devonshire Care Centre (long-term care centre) looking for volunteers to help out. Recreation, occupational/physical therapy, nursing, gift shop. Ph 665-8050.

Volunteer drivers needed for Meals on Wheels, weekdays 10am-1pm. Also Kitchen volunteers needed. Ph 429-2020.

Volunteer for the St. Albert Arts and Heritage Foundation Ph Jennifer 459-1194; Profiles Gallery Ph Joanna 460-4310; Musée Heritage Museum Ph Debby 459-1528.

If you have always wanted to be a broadcaster, here is your chance! VoicePrint Canada is looking for volunteers for Local Broadcast Centres. Donate your time to read local newspapers to the blind, low-vision, seniors. Voiceprint Canada broadcasts

nationally on CBC Newsworld's S.A.P., and worldwide at www.voiceprintcanada.com. Audition: 451-8331, e-m: edmonton@voiceprintcanada.com

Tutor an adult to read or help someone learn English. Volunteer at P.A.L.S. Flexible hours. Training provided. Call P.A.L.S. at 424-5514.

If you OR your brother/sister has schizophrenia call 492-6033 to be in research study. Expenses paid.

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from your own home. Ph 423-4102

VUEWEEKLY CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
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- Vue Weekly is not responsible for prizes unclaimed after 15 days

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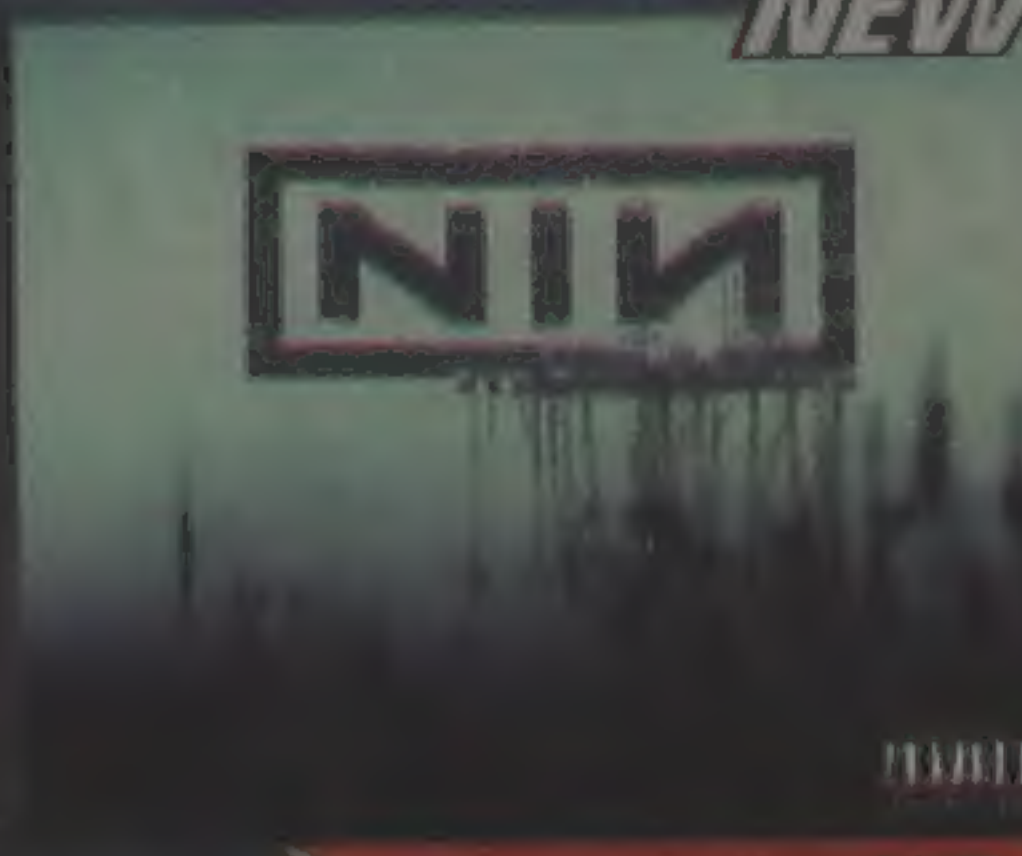
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